

# MODERN PIANOFORTE TECHNIQUE

BY

A. S. VOGT.

Part 1, \$1.25

Part 2, 50c.

Complete, \$1.50

Complete, Limp Cloth, \$2.00

WHALEY, ROYCE & CO.,  
LIMITED.

TORONTO, CANADA.

556 MAIN STREET  
WINNIPEG, MAN.

158 YONGE STREET  
TORONTO, ONT.

# POPULAR PIANO CLASSICS.

VOL. I.

## CONTENTS

Aragonesa (from Ballet "Le Cid")	J. MASSENET
Arléquin et Colombine (Air de Ballet)	F. THOMÉ
Au Matin	B. GODARD
Berceuse in E flat, op. 49	F. THOMÉ
Berceuse in A flat	CÉSAR CUI
Bluettes (Waltz), op. 272, No. 1	J. B. DUVERNOY
Bonne Humeur (Good Humour) Boudo	FR. BAUMFELDER
Cataluña, op. 63	TH. LACK
Canzonetta, op. 35, No. 3	B. GODARD
Chanson sans, op. 40, No. 3	P. TSCHAIKOWSKY
First Mazurka (in D minor), op. 25	B. GODARD
Gavotte (from Mignon)	A. THOMAS
Idilio, op. 134	TH. LACK
La Sirene, Valse, op. 26	F. THOMÉ
Marche funèbre, op. 25	F. CHOPIN
Nocturne in B flat minor, op. 9, No. 1	F. CHOPIN
Petite Mazurka	W. SAPELLNIKOFF
Pomponnette	A. DUBAND
Second Valse, op. 66	A. DUBAND
Simple Air (Simple Confession), op. 25	F. THOMÉ
Sous la Feuille (Under the Leaves), op. 29	F. THOMÉ
Valse in E flat, op. 63	A. DUBAND
Valse in D flat, op. 64, No. 1	F. CHOPIN
Valse in E flat, op. 39, No. 4	P. TSCHAIKOWSKY
Valse lente (from "Sylvia")	L. DELIBES
Ventilons (Fourth Barcarolle), op. 110, No. 2	B. GODARD
Walseynoph (Au Fil de l'Eau), op. 117	TH. LACK

PRICE \$1.00.

## WHALEY, ROYCE & CO., LIMITED.

205 MAIN STREET,  
WINNIPEG, MAN.

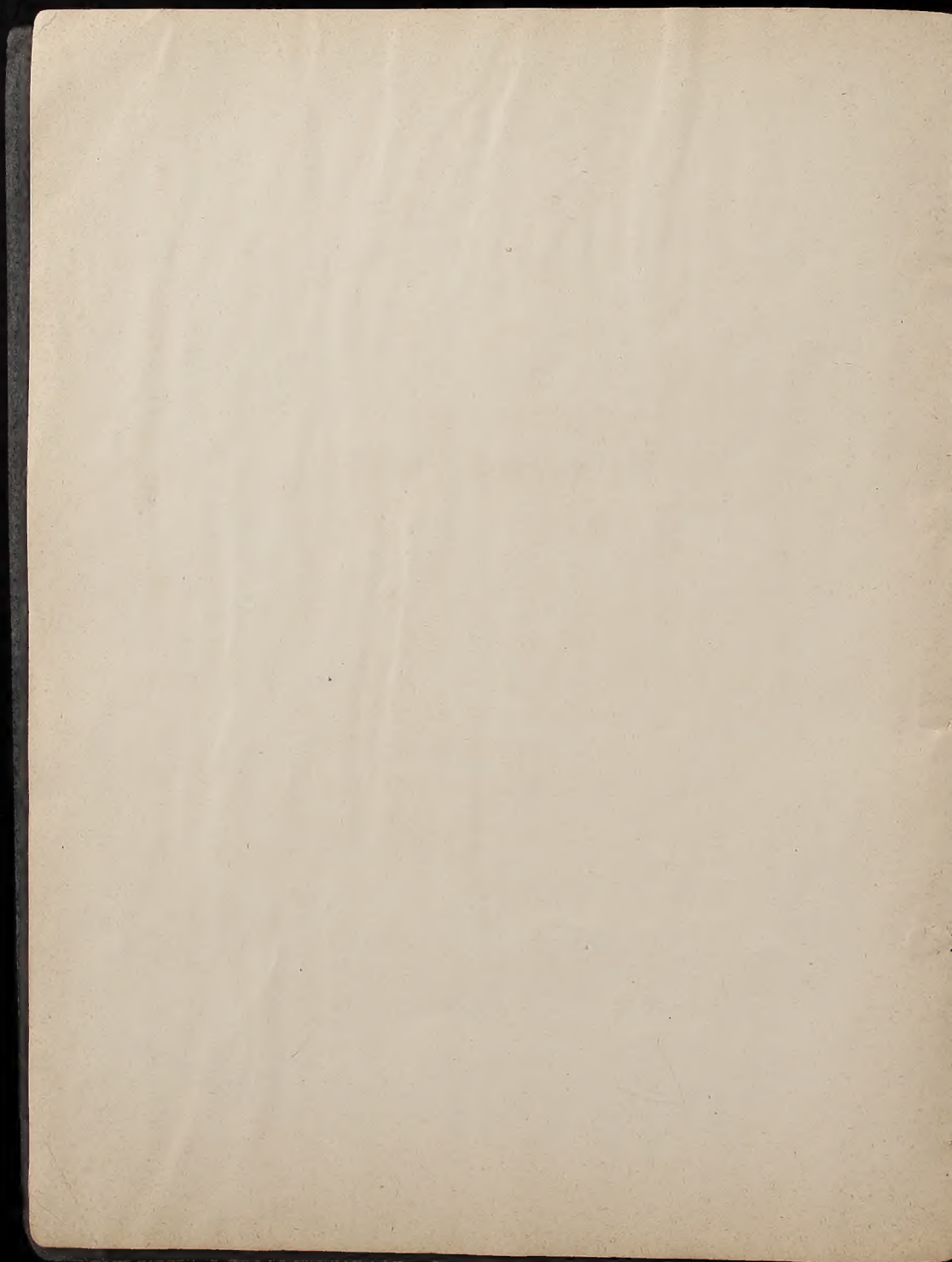
158 YONGE STREET,  
TORONTO, ONT.



I. Munn

G. MacRae

March 5, 1906.



Third and Revised Edition.

MODERN  
PIANOFORTE  
TECHNIQUE.

---

By

A. S. VOGT.

---

Part I, \$ 1.25.   \*   Part II, 50¢

Complete, \$ 1.50.

Complete, Limp Cloth, \$ 2.00

Whaley, Royce & Co Limited.



## PREFACE.

---

The varied series of exercises contained within this work are designed to furnish, along modern lines and in concise form, a comprehensive and thorough basis of technical study for piano students.

The author has carefully endeavored to avoid the use of any superfluous material, and to so arrange the various sections of the work as to render the exercises of greatest practical value for pupils from the junior to the highest grades of piano playing.

Throughout the book the studies generally are presented in a uniform key, with the object of encouraging instructors to require from their pupils a methodical course of transposition into remaining keys, thus in every way enhancing the technical value of the exercises besides developing the intellect of the pupil.

Scales and Arpeggios are treated somewhat in detail in a special section of the work, with regard more particularly to the requirements of students preparing for examinations in practical music, as well as supplying teachers with a conveniently classified book of reference fully covering this most important part of technical routine.

*Toronto, May 1900.*

A. S. VOGT.

---

## Preface to Second Edition.

---

The very encouraging reception accorded the first edition of this book may be regarded as an indication of an existing demand for a work embodying every variety of technical material logically and systematically classified. A number of special exercises have been added to this edition, and the work generally has been carefully revised.

It is suggested, for advanced-pupils, that a judicious selection of supplementary technical études be employed as the teacher may direct.

Pischna's *Technische Studien*, (*Steingraber Edition*); Wiehmayer's *Schule der Finger-Technik*, (*Edit. Schubert*); Theodor Kullak's *Seven Octave Studies*, Op. 48, Vol. II, as revised by W. H. Sherwood (*Hatch Music Co.*) and selections from Clementi's *Gradus ad Parnassum* are specially recommended.

*Toronto, April 1901.*

A. S. VOGT.

---

## Preface to Third Edition.

---

A number of special exercises have been added to the section of exercises for stationary hand and for moving hand respectively, and a thorough revision has been made of the scales and arpeggios, rendering the last named section of added practical value to candidates for examination in piano playing, in connection with the local centre and higher examinations of the existing leading musical examining bodies.

*Toronto, July 1903.*

A. S. VOGT.

---

## MODERN PIANOFORTE TECHNIQUE.

It is recommended that the exercises contained in this work be practised in a variety of degrees of tone, speed, and forms of touch. A thorough and regular course of transposing will also, it is hardly necessary to state, enhance the value of the various sections of this work as technical studies, besides assisting materially in the general musical development of the student.

Of special importance is systematic preliminary separate hand practice, and a daily selection of exercises from the various sections of the book as the teacher may direct.

A. S. VOGT.

### EXERCISES FOR CULTIVATING INDEPENDENCE OF THE FINGERS.

The image displays four systems of piano exercises, each consisting of a treble and bass staff. The exercises are designed to cultivate finger independence through various fingerings and articulations. Fingerings are indicated by numbers 1-5 above or below notes. Some measures contain whole notes, which serve as rests for other fingers as explained in the footnote. The exercises progress from simple eighth-note patterns to more complex sixteenth-note and triplet passages.

\*) The unemployed fingers should rest silently on the surface of keys represented by whole notes. When it is desired to vary the practice by holding down the whole notes they should be pressed down and held but not sounded.

Entered according to Act of the Parliament of Canada in the year 1900 by WHALEY, ROYCE & CO at the Department of Agriculture.  
U. S. Copyright 1900 by Whaley, Royce & Co



The page contains five systems of musical notation, each consisting of a treble and bass staff joined by a brace. The music is written in a 4/4 time signature with a key signature of one flat (B-flat). The notation features continuous eighth-note patterns in both hands. Fingering numbers (1-5) are indicated above or below the notes to guide the performer. The systems are separated by vertical bar lines.

System 1: Treble staff starts with a 5, followed by a sequence of eighth notes. Bass staff starts with a 5, followed by a sequence of eighth notes. Fingering numbers 1 2 and 2 3 are shown.

System 2: Treble staff starts with a 4 5, followed by a sequence of eighth notes. Bass staff starts with a 1, followed by a sequence of eighth notes. Fingering numbers 1 3 and 2 4 are shown.

System 3: Treble staff starts with a 5 3, followed by a sequence of eighth notes. Bass staff starts with a 1, followed by a sequence of eighth notes. Fingering numbers 1 4 and 5 2 are shown.

System 4: Treble staff starts with a 5, followed by a sequence of eighth notes. Bass staff starts with a 5, followed by a sequence of eighth notes. Fingering numbers 1 2 and 2 3 are shown.

System 5: Treble staff starts with a 5 4, followed by a sequence of eighth notes. Bass staff starts with a 1, followed by a sequence of eighth notes. Fingering numbers 1 4 and 4 3 are shown.



The first system of music consists of two staves. The right staff begins with a treble clef and a key signature of one flat (B-flat). It contains a continuous eighth-note melody. The left staff begins with a bass clef and contains a continuous eighth-note accompaniment. Fingering numbers 1, 2, 3, 4, and 5 are indicated for various notes in both staves.

The second system continues the piece with two staves. The right staff features a treble clef and a key signature of one flat. The melody continues with eighth notes. The left staff continues the eighth-note accompaniment. Fingering numbers 1, 2, 3, 4, and 5 are visible throughout the system.

The third system of music consists of two staves. The right staff has a treble clef and a key signature of one flat. The eighth-note melody is maintained. The left staff continues the eighth-note accompaniment. Fingering numbers 1, 2, 3, 4, and 5 are indicated for the notes.

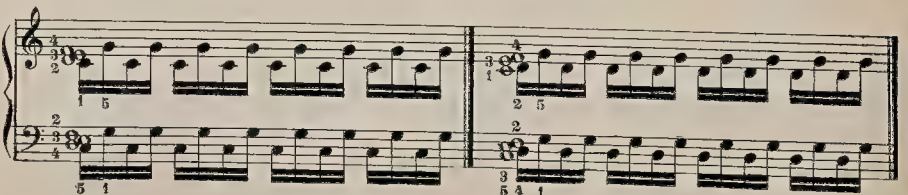
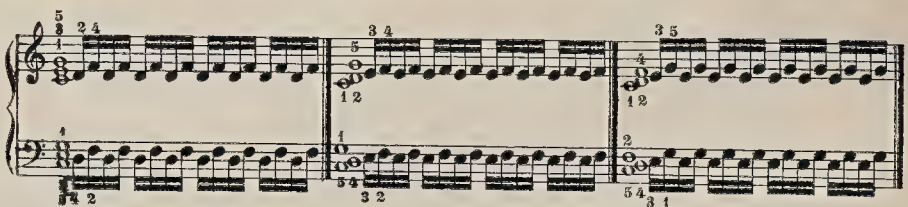
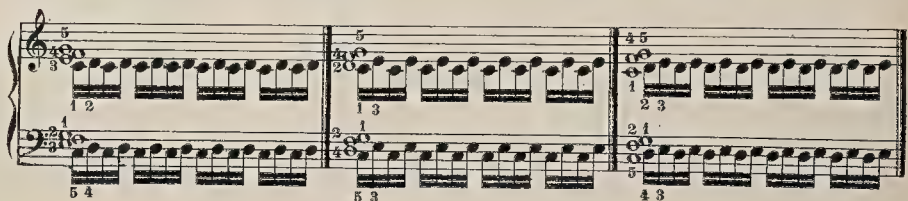
The fourth system of music consists of two staves. The right staff has a treble clef and a key signature of one flat. The eighth-note melody continues. The left staff continues the eighth-note accompaniment. Fingering numbers 1, 2, 3, 4, and 5 are indicated for the notes.

The fifth system of music consists of two staves. The right staff has a treble clef and a key signature of one flat. The eighth-note melody continues. The left staff continues the eighth-note accompaniment. Fingering numbers 1, 2, 3, 4, and 5 are indicated for the notes.

This page contains five systems of musical notation for piano, each consisting of a treble and a bass staff. The notation is highly technical, featuring numerous triplets, sixteenth-note runs, and complex fingerings indicated by numbers 1-5. The systems are arranged in a vertical sequence, with each system containing three measures. The first system starts with a treble staff triplet (fingerings 1, 3, 5) and a bass staff triplet (fingerings 5, 3, 1). The second system continues with similar patterns, including a treble staff triplet (fingerings 1, 2, 3) and a bass staff triplet (fingerings 5, 4, 3). The third system features a treble staff triplet (fingerings 4, 5, 3) and a bass staff triplet (fingerings 2, 1, 3). The fourth system has a treble staff triplet (fingerings 3, 4, 2) and a bass staff triplet (fingerings 3, 2, 4). The fifth system concludes with a treble staff triplet (fingerings 3, 3, 1) and a bass staff triplet (fingerings 4, 3, 5). The notation is dense and precise, typical of a professional musical score.









## EXERCISES WITH STATIONARY HAND.

9

The importance of systematic practice of five finger exercises as a medium for developing flexibility and endurance in execution cannot be overestimated.

In the following studies the most careful attention should be paid to details of accentuation as is naturally suggested in the various examples. Properly qualified teachers will not neglect to direct their pupils to employ the various kinds of touch, (legato, staccato, portamento etc.) and progressively and systematically to vary the degrees of tone and speed throughout in repetitions of the exercises, which should be played in all major keys with the same fingering.

### Exercises for Two Fingers.

The musical score for 'Exercises for Two Fingers' is presented in five systems, each with a treble and bass staff. The first system includes handwritten annotations: a '4' above the first measure, '1 + 2 + 3 + 4 + 1' below the first measure, and '2 3' above the second measure. The exercises involve various fingerings and articulations for the first two fingers (index and middle) in both hands.

NOTE:— Because of the natural weakness of the fourth and fifth fingers special attention should be given to their development in the employment of the exercises in this and other sections of the work.

## Exercises for Three Fingers.

The image displays five systems of piano exercises, each consisting of a treble and bass staff. The exercises are designed to improve dexterity and finger control for the first three fingers (index, middle, and ring). Each system contains five measures of music, with fingerings indicated by numbers 1, 2, and 3 above or below the notes. The exercises are as follows:

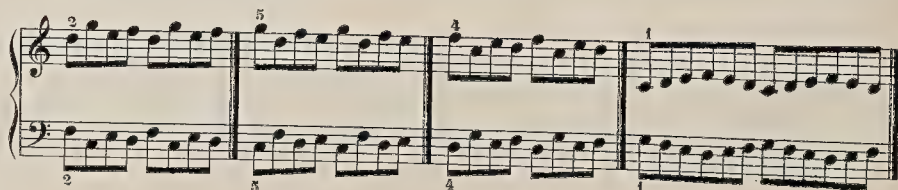
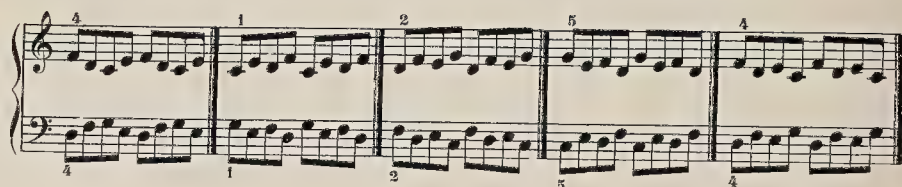
- System 1:** Treble staff starts with a sequence of eighth notes (1 2 3 2) and continues with similar patterns. Bass staff starts with a sequence of eighth notes (1 2 3 2) and continues with similar patterns.
- System 2:** Treble staff starts with a sequence of eighth notes (3) and continues with similar patterns. Bass staff starts with a sequence of eighth notes (3) and continues with similar patterns.
- System 3:** Treble staff starts with a sequence of eighth notes (4) and continues with similar patterns. Bass staff starts with a sequence of eighth notes (4) and continues with similar patterns.
- System 4:** Treble staff starts with a sequence of eighth notes (5) and continues with similar patterns. Bass staff starts with a sequence of eighth notes (5) and continues with similar patterns.
- System 5:** Treble staff starts with a sequence of eighth notes (5) and continues with similar patterns. Bass staff starts with a sequence of eighth notes (5) and continues with similar patterns.



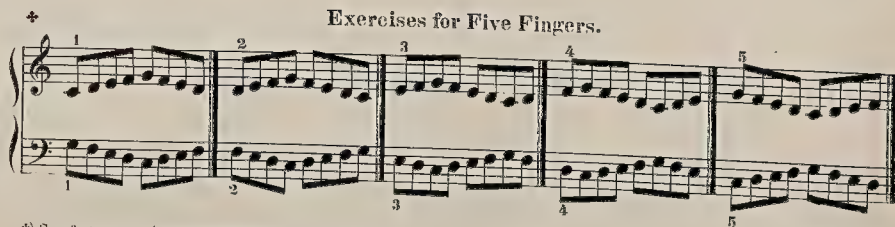


## Exercises for Four Fingers.



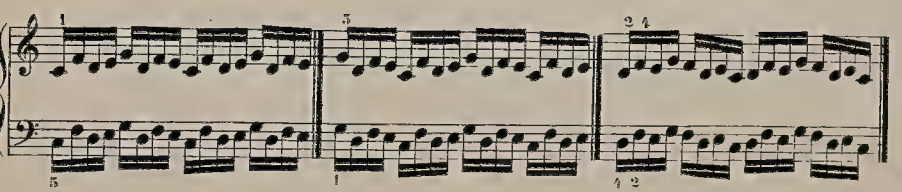
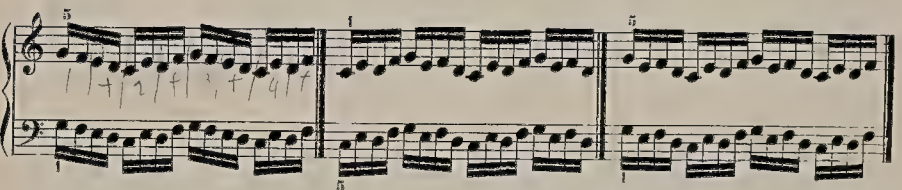
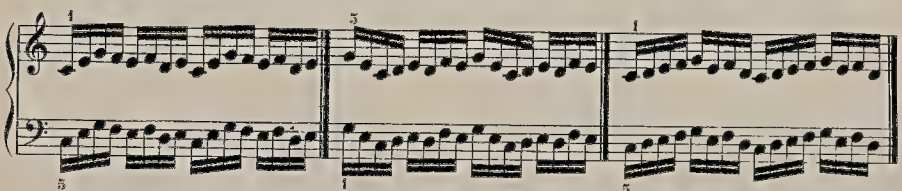


### Exercises for Five Fingers.



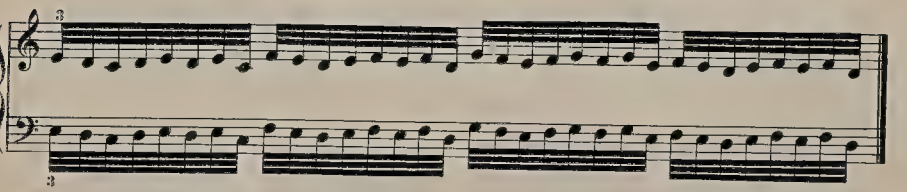
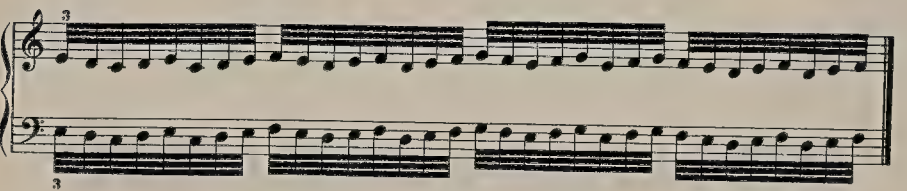
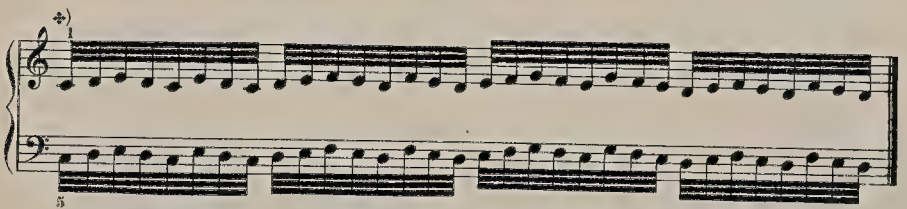
\*) See foot note at bottom of page 16.





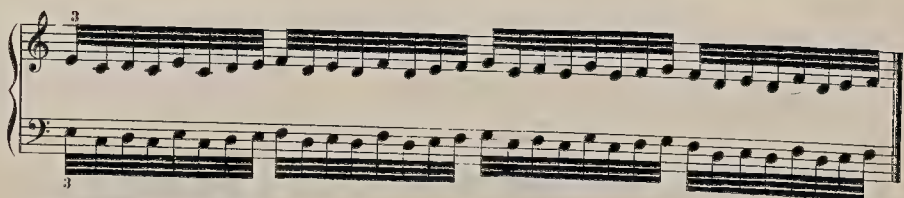
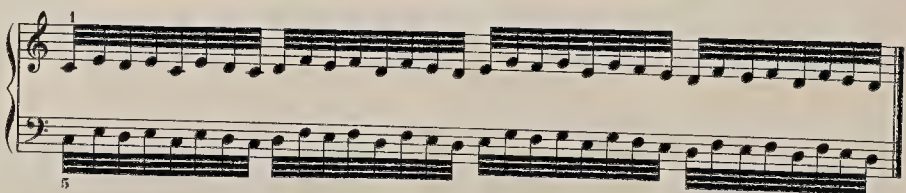
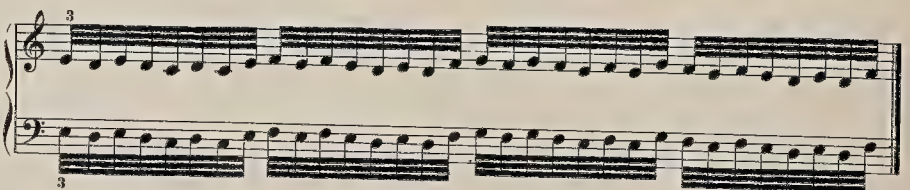
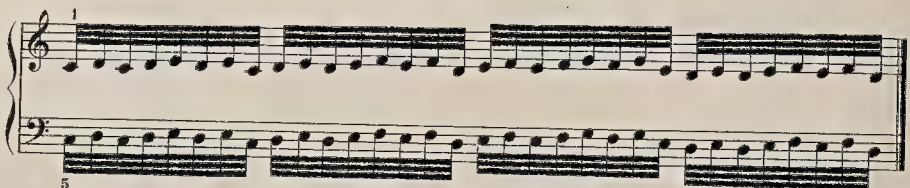
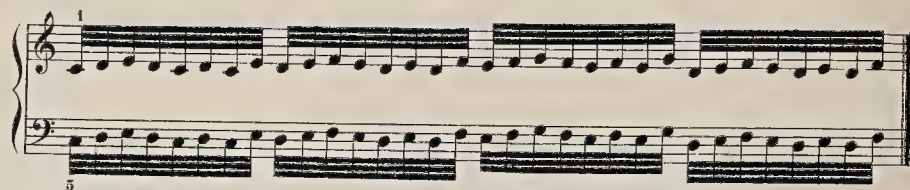
The musical score is organized into five systems, each with a treble and bass staff. The notation is as follows:

- System 1:** Treble staff has measures with fingerings 3, 4, and 5. Bass staff has measures with fingerings 3, 2, and 1.
- System 2:** Treble staff has measures with fingering 1. Bass staff has measures with fingering 5.
- System 3:** Treble staff has measures with fingerings 1 and 5. Bass staff has measures with fingerings 5 and 1.
- System 4:** Treble staff has measures with fingerings 1 and 5. Bass staff has measures with fingerings 5 and 1.
- System 5:** Treble staff has measures with fingerings 1 and 5. Bass staff has measures with fingerings 5 and 1.



\*) The above examples in 32<sup>nd</sup> notes should be utilized as exercises in velocity and repeated at the highest possible rate of speed (consistent with evenness of touch) up to, but not beyond, the first indications of fatigue in the hand.

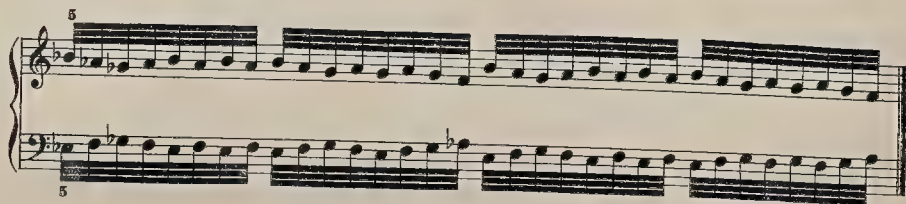
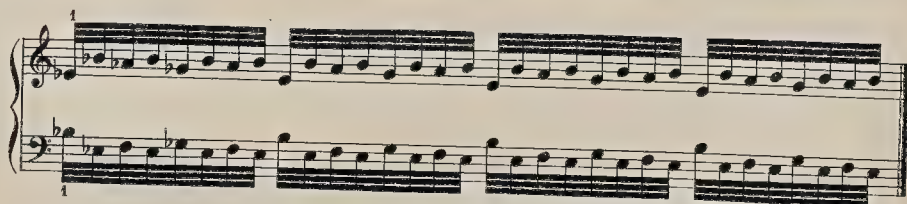
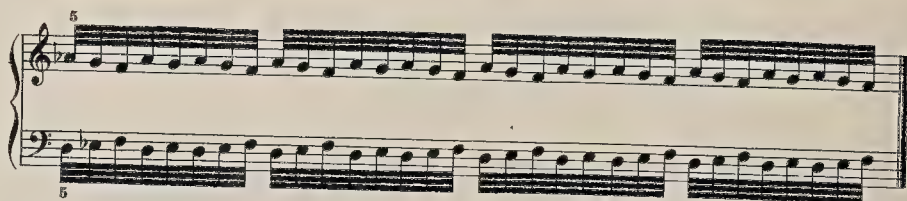
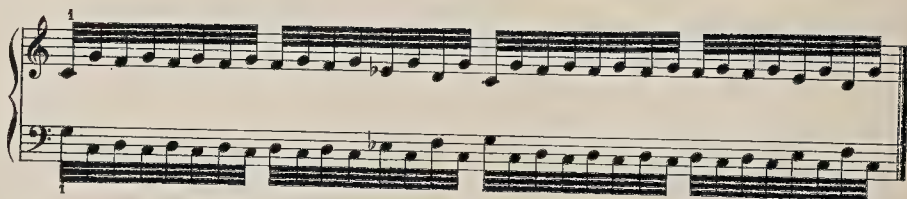
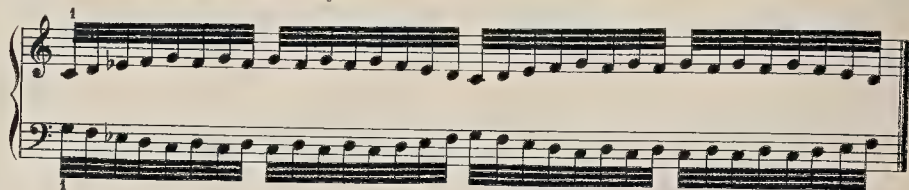




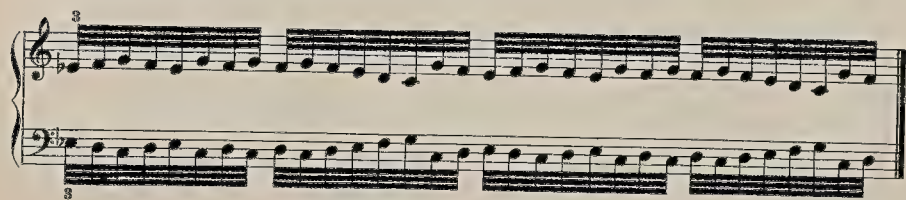
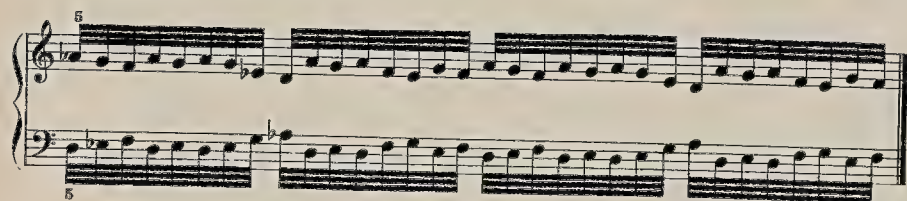
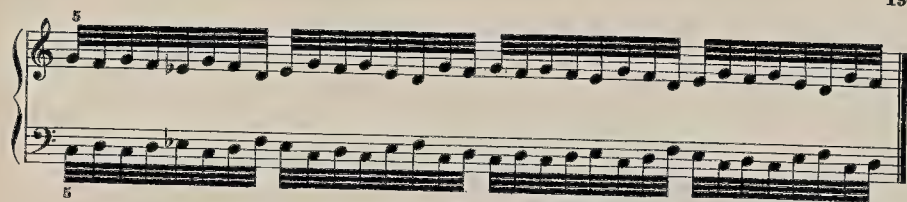
The employment of staccato in one hand with legato at the same time in the other is recommended as a beneficial variety of practice specially calculated to cultivate independence of action between the two hands. Other varieties of touch may also be employed in like manner in this and other sections of the work.

The image displays a page of musical notation for piano, consisting of five systems of two staves each. The notation is written in a key signature of one flat (B-flat) and a 4/4 time signature. The music features continuous eighth-note patterns in both the treble and bass staves. Fingering numbers (1-5) are indicated above or below notes to guide the performer. The page is numbered 17 in the top right corner.

Supplementary exercises specially designed to develop strength and flexibility in the weaker fingers. These examples should also each be transposed into several other keys.







## EXERCISES IN PAIRED NOTES.

The tendency which so frequently manifests itself to play thirds and other paired notes one after the other must be carefully guarded against. Properly directed and persevering study in this important section will have a most beneficial effect in equalizing the touch and cultivating firmness and precision in attack.

The page contains five systems of musical exercises, each consisting of two measures for both the treble and bass staves. The exercises are as follows:

- System 1:** Treble staff starts with a 3 above the first measure and a 4 above the second. Bass staff starts with a 5 above the first measure and a 4 above the second. Fingering numbers 1, 2, 3, 4, 5 are indicated throughout.
- System 2:** Treble staff starts with a 3 above the first measure and a 5 above the second. Bass staff starts with a 3 above the first measure and a 1 above the second. Fingering numbers 1, 2, 3, 4, 5 are indicated throughout.
- System 3:** Treble staff starts with a 4 above the first measure and a 3 above the second. Bass staff starts with a 2 above the first measure and a 3 above the second. Fingering numbers 1, 2, 3, 4, 5 are indicated throughout.
- System 4:** Treble staff starts with a 4 above the first measure and a 5 above the second. Bass staff starts with a 2 above the first measure and a 1 above the second. Fingering numbers 1, 2, 3, 4, 5 are indicated throughout.
- System 5:** Treble staff starts with a 3 above the first measure and a 3 above the second. Bass staff starts with a 3 above the first measure and a 5 above the second. Fingering numbers 1, 2, 3, 4, 5 are indicated throughout.



The musical score is arranged in five systems, each with a treble and bass staff. The notation is as follows:

- System 1:** Treble staff has a 5 above the first measure. Bass staff has a 1 below the first measure.
- System 2:** Treble staff has a 1 above the first measure. Bass staff has a 1 below the first measure.
- System 3:** Treble staff has a 4 above the first measure. Bass staff has a 2 below the first measure.
- System 4:** Treble staff has a 5 above the first measure. Bass staff has a 2 below the first measure.
- System 5:** Treble staff has a 5 above the first measure. Bass staff has a 4 below the first measure.

The image displays a page of musical notation, numbered 22 in the top left corner. It contains five systems of music, each consisting of a treble and a bass staff. The notation is for a piano piece, featuring continuous eighth-note patterns in both hands. The key signature is one flat (B-flat), and the time signature is 3/4. Fingerings are indicated by numbers 1 through 5 above or below the notes. The music is written in a standard musical notation style, with a key signature of one flat and a 3/4 time signature. The page is numbered 22 in the top left corner.



The page contains five systems of musical exercises for piano. Each system is written on a grand staff (treble and bass clef). The exercises are characterized by complex rhythmic patterns, often involving beamed eighth and sixteenth notes. Fingerings are indicated by numbers 1 through 5 above or below the notes. Some exercises include slurs and accents. The notation is dense, with many beamed notes and slurs. The exercises are marked with 'etc.' and include various fingering numbers (1-5) and articulation marks (accents, slurs).

\*) The examples from this point should be practiced through several octaves of the key board.

W. R. & C<sup>o</sup> 771

## EXERCISES WITH MOVING HAND.

The range of these studies should be extended through several octaves of the key-board with the same fingering in all major keys.

The page contains five systems of musical exercises, each consisting of a treble and bass staff. The exercises are in C major and involve moving the hand across the keyboard. Each system includes fingering numbers (1-5) and some systems have trill markings (trills) above the notes.

System 1: Treble staff has a trill on C4, then a sequence of eighth notes. Bass staff has a sequence of eighth notes. Fingering: Treble (1-5), Bass (1-5).

System 2: Treble staff has a trill on C4, then a sequence of eighth notes. Bass staff has a sequence of eighth notes. Fingering: Treble (1-5), Bass (1-5).

System 3: Treble staff has a trill on C4, then a sequence of eighth notes. Bass staff has a sequence of eighth notes. Fingering: Treble (1-5), Bass (1-5).

System 4: Treble staff has a trill on C4, then a sequence of eighth notes. Bass staff has a sequence of eighth notes. Fingering: Treble (1-5), Bass (1-5).

System 5: Treble staff has a trill on C4, then a sequence of eighth notes. Bass staff has a sequence of eighth notes. Fingering: Treble (1-5), Bass (1-5).

This page contains six systems of musical notation, each consisting of a treble and a bass staff. The notation is primarily composed of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1 through 5 above or below the notes. The word "etc." is written below the staves in several places, indicating that the patterns continue. The systems are arranged in three pairs, with the first pair at the top, the second in the middle, and the third at the bottom. The notation is in a single key and 2/4 time.

System 1: Treble staff has fingerings 2 3 5 4 2 1; Bass staff has 4 3 1 2 4 5 and 5 4 2 3 5. Treble staff has fingerings 5 4 3 2 1 2 3 4; Bass staff has 1 2 4 3 1 2 and 2 3 5 4 2. Treble staff has fingerings 2 4 3 5 2 1; Bass staff has 1 3 2 4 1 and 4 5 3 4 1 2 5.

System 2: Treble staff has fingerings 5 3 4 2 5 4 2 3 1 4; Bass staff has 1 3 2 4 1 and 2 4 3 5 2. Treble staff has fingerings 3 5 4 5 3 2 1 3 4; Bass staff has 3 1 2 1 3 4 and 4 2 3 2 4 5 3 4 3 5. Treble staff has fingerings 5 4 3 1 4 5 3 2 1 3; Bass staff has 1 2 4 3 1 and 2 3 5 4 2 3.

System 3: Treble staff has fingerings 2 5 4 3 2 1 4 3 2 1; Bass staff has 4 1 2 3 4 5 and 5 2 3 4 5. Treble staff has fingerings 5 2 3 4 5 4 1 2 3 4; Bass staff has 1 4 3 2 1 and 2 5 4 3 2. Treble staff has fingerings 1 5 3 4 1; Bass staff has 5 1 3 2 5 and 1 3 2 5.

System 4: Treble staff has fingerings 5 1 3 2 5 4 3 1 2 3 5; Bass staff has 1 5 3 4 1 and 5 4 3 2 1. Treble staff has fingerings 5 4 3 5 3 2 1 4 5 3 4 3; Bass staff has 4 3 4 5 2 1 and 1 2 3 4 5 3 2 1 4 5 3 2 1. Treble staff has fingerings 3 4 3 2 1 5 3 2 1; Bass staff has 1 2 1 3 4 1 and 2 3 4 5 3 4 5 3 2 1 4 5 3 2 1.

System 5: Treble staff has fingerings 5 4 5 1 2 4 3 4 5; Bass staff has 1 2 4 5 4 2 3 2 1. Treble staff has fingerings 1 2 1 4 2 3 2 1; Bass staff has 5 4 5 1 2 4 3 4 5.

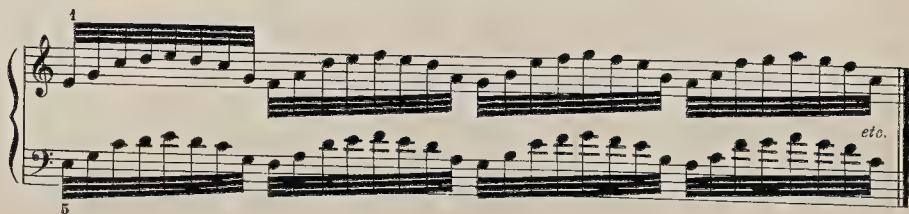
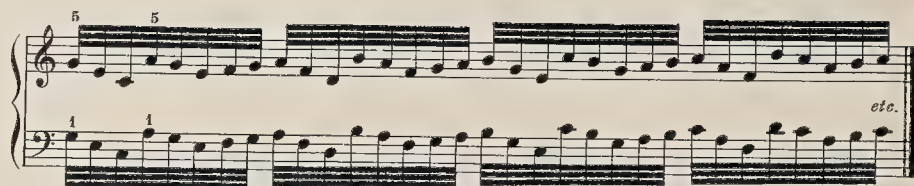
System 6: Treble staff has fingerings 1 2 3 4 5 1 2 3 4 5; Bass staff has 5 4 3 2 1 5 4. Treble staff has fingerings 5 4 3 2 1 5 4 3 2 1; Bass staff has 1 2 3 4 5 1 2 3 4 5.





The page contains five systems of musical notation, each consisting of a treble and bass staff joined by a brace. The notation is for a piano piece, featuring continuous sixteenth-note patterns. Fingerings are indicated by numbers 1-5 above or below notes. Slurs are used to group notes across measures. The word "etc." appears at the end of several phrases. The systems are as follows:

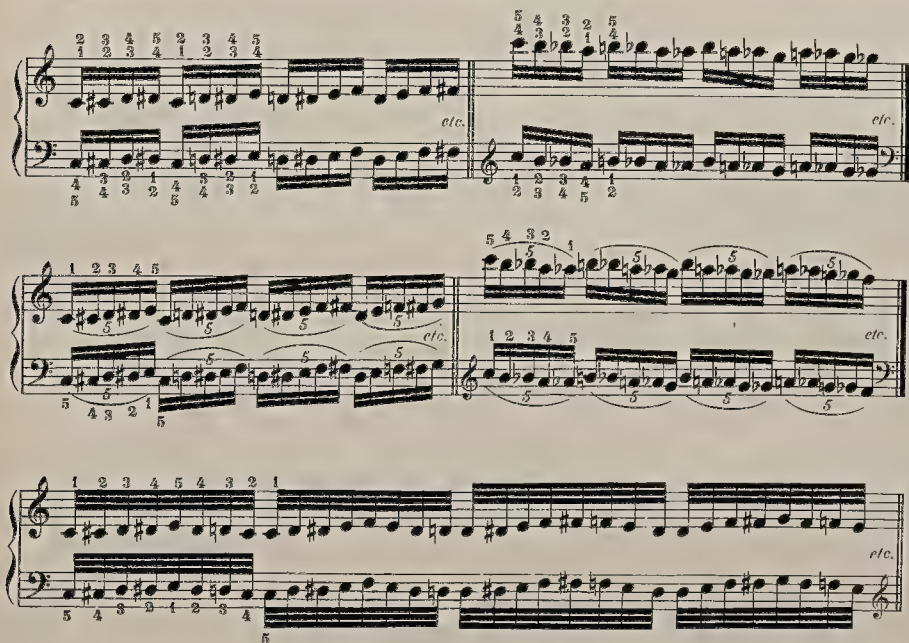
- System 1:** Treble staff starts with a slur over notes 5 and 4. Bass staff has a slur over notes 1 and 2. Both end with "etc.".
- System 2:** Treble staff has a slur over notes 4, 5, 4, 3, 2, 1. Bass staff has a slur over notes 2, 1, 2, 3, 4, 5. Both end with "etc.".
- System 3:** Treble staff has a slur over notes 1, 3, 2, 4, 3, 5, 1. Bass staff has a slur over notes 5, 3, 4, 2, 3, 1, 5. Both end with "etc.".
- System 4:** Treble staff has a slur over notes 1, 2, 1, 3, 2, 4, 3, 5, 1. Bass staff has a slur over notes 5, 3, 4, 2, 3, 1, 2, 1, 5. Both end with "etc.".
- System 5:** Treble staff has a slur over notes 5, 3, 4, 2, 3, 1, 2, 1, 5. Bass staff has a slur over notes 1, 3, 2, 4, 3, 5, 1. Both end with "etc.".







This scale example as well as the various exercises preceding it should be practiced in all keys with the same fingering indicated for the key of C.



The first system of the musical score for 'The Merry Widow' waltz. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and the same key signature. The music is in 3/4 time. The first measure of the treble staff has a '1' above it, and the first measure of the bass staff has a '5' below it. The piece ends with a double bar line and the word 'etc.' written to the right.

### EXERCISES IN GROUPED NOTES WITH MOVING HANDS.

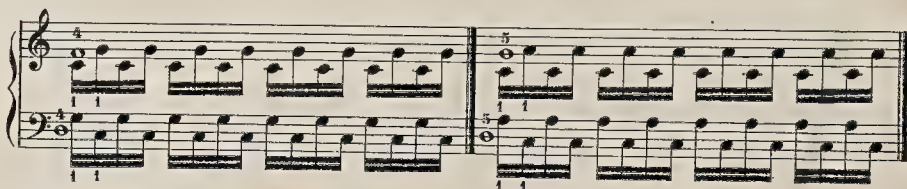
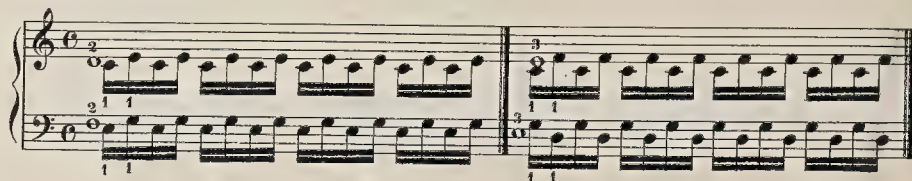
The musical score for "The Moving Rhapsody" is presented in a three-staff format. The top staff is a treble clef, the middle is an alto clef, and the bottom is a bass clef. The music is written in a style that suggests a 19th-century composition, with a key signature of one flat (B-flat) and a 2/4 time signature. The score is divided into three measures by vertical bar lines. Above the notes, there are various fingerings and articulations, including slurs and accents. The first measure contains a complex melodic line in the treble and a more rhythmic accompaniment in the bass. The second measure features a similar melodic structure but with some variations in the bass line. The third measure concludes the piece with a final melodic flourish in the treble and a sustained bass line. The overall mood is one of gentle movement and harmonic richness.

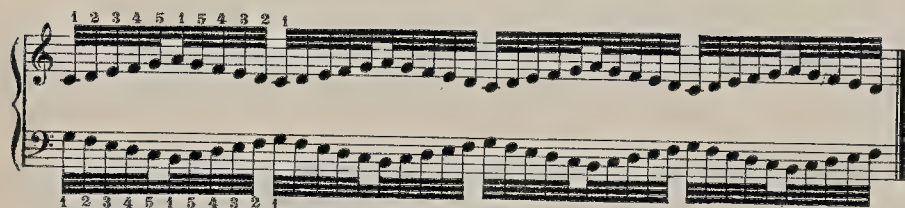
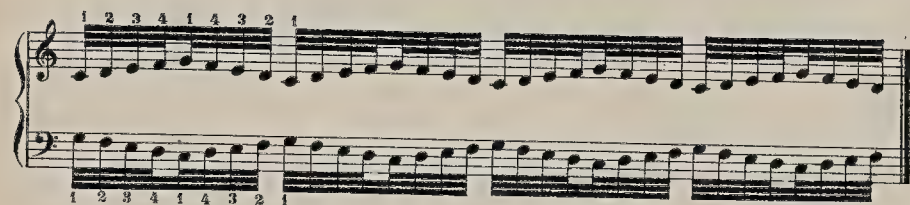
This page contains five systems of musical notation for piano. Each system consists of two staves (treble and bass clef). The notation is highly rhythmic, featuring many sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. Some measures include the abbreviation "etc." indicating a continuation of the pattern. The systems are arranged vertically, with the first system at the top and the fifth at the bottom. The notation is in a single key signature and time signature, though the specific key and time are not explicitly stated on this page.

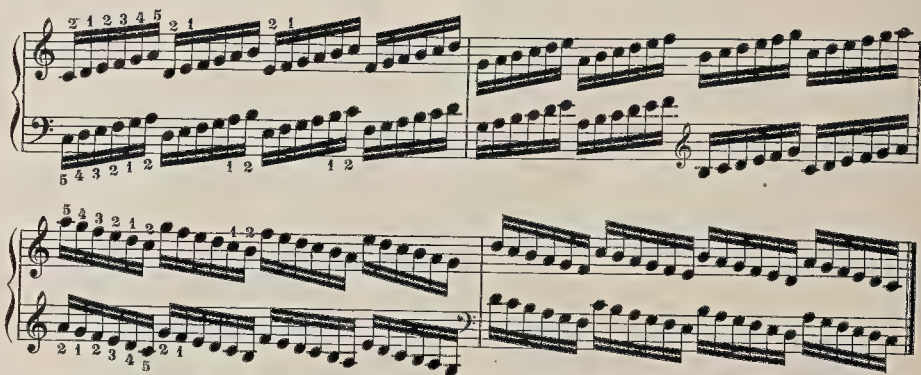


## EXERCISES PREPARATORY TO SCALE PLAYING.

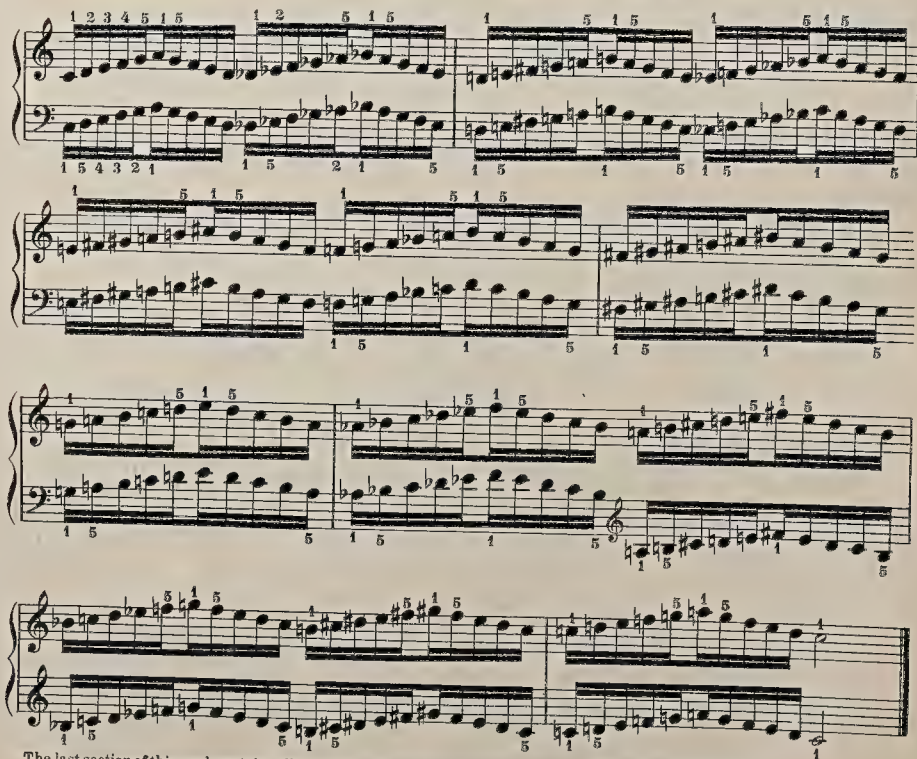
When the student has acquired a reasonable degree of independence in fingering and evenness of touch, the exercises in this section may be taken up. The acquirement of thorough freedom in the action of the thumb is indispensable to smooth and facile execution in the playing of scales. Careful attention to detailed practice in the passing of the thumb is therefore earnestly recommended.







NOTE:— The above examples should be played in every major key with the same fingering.



The last section of this work contains all major, minor and chromatic scales carefully fingered and classified.



# EXERCISES IN BROKEN AND SOLID CHORDS WITH STUDIES IN ARPEGGIO PLAYING.

The examples on this page should be practiced in all major and minor keys with the same fingering.

First system of musical exercises in 6/8 time. The system consists of four measures. The first two measures show broken chords (arpeggios) in the right hand, with fingerings 1 3 5 3 and 1 2 5 2. The last two measures show solid chords in the right hand, with fingerings 5 3 1 3, 5 3 1 3, 5 2 1 2, and 5 3 1 3. The left hand plays a steady eighth-note accompaniment.

Second system of musical exercises in 3/4 time. The system consists of four measures. The first two measures show broken chords in the right hand, with fingerings 1 2 3 5 3 2 and 1 2 4 5 4 2. The last two measures show solid chords in the right hand, with fingerings 5 3 2 1 2 3 and 5 3 2 1 2 3. The left hand plays a steady eighth-note accompaniment.

Third system of musical exercises in 6/8 time. The system consists of four measures. The first two measures show broken chords in the right hand, with fingerings 1 2 3 5 and 1 2 4 5. The last two measures show solid chords in the right hand, with fingerings 5 3 2 1 2 3 and 5 3 2 1 2 3. The left hand plays a steady eighth-note accompaniment.

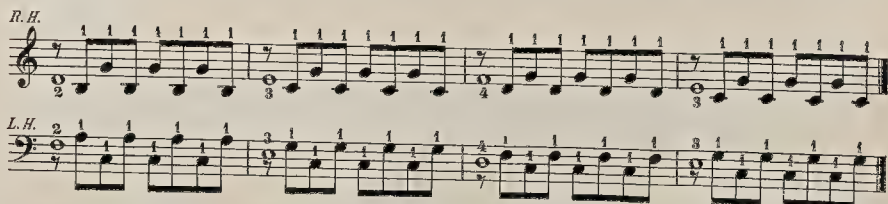
Fourth system of musical exercises in 6/8 time. The system consists of four measures. The first two measures show broken chords in the right hand, with fingerings 1 3 2 5 and 1 4 2 5. The last two measures show solid chords in the right hand, with fingerings 5 3 2 1 2 3 and 5 3 2 1 2 3. The left hand plays a steady eighth-note accompaniment.

The following unbracketed examples are designed more specially for practice with separate hands.

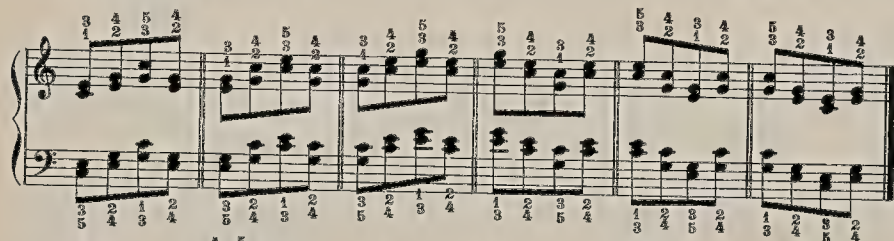
*Right hand.*



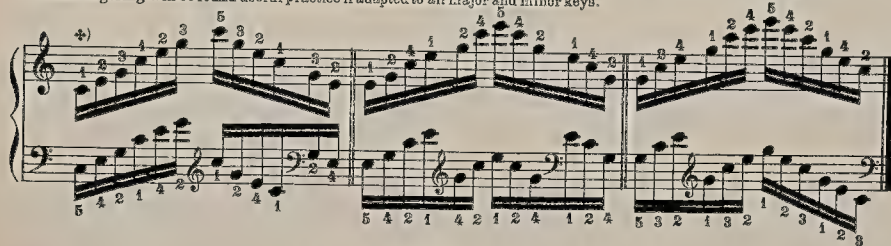

*Left hand.*



R. H.  L. H. 




+) This fingering will be found useful practice if adapted to all major and minor keys.



The following eight models should be practiced in all major and minor keys with appropriate fingering.

1. 2. 3. 4.

5. 6. 7. 8.

*etc.*

This musical score is for the waltz 'The Merry Widow' by Franz Lehár. It consists of two systems of four measures each. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. Each measure is numbered above the staff. The notation is in 3/4 time, with a key signature of one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The first measure of each system includes the instruction 'etc.' below the bass line. The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The score is presented on a light-colored background with black ink.

NOTE.—For the fingering of Arpeggios of the common chord in all keys, observe section of this work beginning at page 55, which is devoted to Scales and Arpeggios in detail.

## The Dominant Seventh Chord.

The Dominant Seventh Chord.

These exercises should be practiced in all keys and with the same fingering. Where the signature includes black keys the following example will serve as a suggestion for alternative fingering.

The image displays two systems of musical notation for piano accompaniment. Each system consists of a treble staff and a bass staff. The first system includes fingerings (e.g., 1, 2, 3, 4, 5) and the word 'etc.' in the bass staff. The second system also includes fingerings and ends with a final chord in the bass staff.

The order of fingering presented in the accompanying example should also be systematically practiced in various keys:—

+) *R.H.* *L.H.*

+) With the same fingering in all keys. In the regular routine, however, when a position of the Arpeggios begins on a black key, place the second finger upon the same when undertaking an upward progression in the right hand or a downward with the left. In each case the first finger should take the first white key in the Arpeggios and the other fingers should be placed in their consequent natural order upon succeeding keys.

The following eight models should be practiced in all keys with appropriate fingering as indicated in foregoing remarks.

3. 4. 5. 6. 7. 8.

These exercises show ascending and descending scales with fingerings (1-5) indicated above the notes.

### Chord of the Diminished Seventh.

These exercises show various voicings and fingerings for the diminished seventh chord, with fingerings (1-5) indicated above the notes.

These models should be practiced in all the chords of the Diminished Seventh with appropriate fingering.

These exercises show various voicings and fingerings for the diminished seventh chord, with fingerings (1-5) indicated above the notes.





The remarks in this section referring to the fingering of chords of the Dominant Seventh apply also to the Diminished Seventh Chord.



The following four exercises should be practiced through all chords of the Diminished Seventh with appropriate fingering.



## EXERCISES IN ALTERNATING FINGERS ON THE SAME KEY.

The exercises are organized into five systems, each with a grand staff (treble and bass clef) and fingerings indicated by numbers 1-5 above or below notes.

- System 1:** Simple eighth-note patterns. Treble clef: 2 1 2 1, 3 2 1 3 2 1, 4 3 2 1 4, 5 4 3 2 1 5. Bass clef: 1 2 1 2, 3 2 1 3 2 1, 4 3 2 1 4, 5 4 3 2 1 5.
- System 2:** More complex eighth-note patterns. Treble clef: 2 1 2 1 2 1 2 1, 2 1 2 1 2 1 2 1, 2 1 2 1 2 1 2 1, 2 1 2 1 2 1 2 1. Bass clef: 2 1 2 1 2 1 2 1, 2 1 2 1 2 1 2 1, 2 1 2 1 2 1 2 1, 2 1 2 1 2 1 2 1. Includes 'etc.' markings.
- System 3:** Patterns with sharps and flats. Treble clef: 2 1 2 1 2 1 2 1, 2 1 2 1 2 1 2 1, 2 1 2 1 2 1 2 1, 2 1 2 1 2 1 2 1. Bass clef: 2 1 2 1 2 1 2 1, 2 1 2 1 2 1 2 1, 2 1 2 1 2 1 2 1, 2 1 2 1 2 1 2 1. Includes 'etc.' markings.
- System 4:** Patterns with triplets. Treble clef: 3 2 1 3 2 1 3, 3 3 3 3 3 3 3, 3 2 1 3 2 1 3, 3 3 3 3 3 3 3. Bass clef: 3 2 1 3 2 1 3, 3 3 3 3 3 3 3, 3 2 1 3 2 1 3, 3 3 3 3 3 3 3. Includes 'etc.' markings.
- System 5:** Patterns with triplets and sharps/flats. Treble clef: 3 2 1 3 3 3 3, 3 3 3 3 3 3 3, 3 2 1 3 3 3 3, 3 3 3 3 3 3 3. Bass clef: 3 2 1 3 3 3 3, 3 3 3 3 3 3 3, 3 2 1 3 3 3 3, 3 3 3 3 3 3 3. Includes 'etc.' markings.

Besides the finger marks given in preceding examples additional value will be lent the exercises by introducing every possible variation in the fingering. As an instance the example included in the second brace on the preceding page may be varied by using the second and third fingers — also the third and fourth and finally the fourth and fifth throughout.

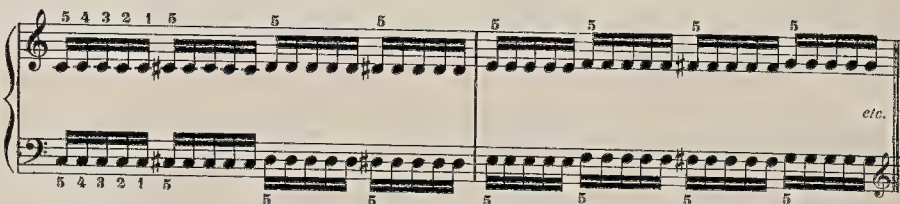
The image shows the first system of a musical score for a piano accompaniment. The score is written on two staves, a treble staff for the right hand and a bass staff for the left hand. The time signature is 3/4, and the key signature has one flat (B-flat). The melody is in the right hand, and the bass line is in the left hand. The piece is marked 'etc.' at the end of the first system.

Handwritten musical score for "The Merry Widow" waltz, measures 1-8. The score is in 3/4 time, key of C major, and features a piano accompaniment with a waltz rhythm. The melody is in the right hand, and the bass line is in the left hand. The score includes fingerings and a "c/c." marking at the end.

The musical score for 'The Merry Widow' waltz is presented in two staves. The top staff features a melody with notes marked with fingerings (1-4) and slurs. The bottom staff provides a harmonic accompaniment, also with fingerings. The key signature has one flat (B-flat), and the time signature is 3/4. The piece concludes with the word 'etc.' in the bottom right corner.



In this section, as in others, it is recommended to transpose all diatonic examples into every major key with the same fingering.



# TRILL EXERCISES.

45

The image contains five systems of piano trill exercises, each consisting of a treble and bass staff. Fingerings are indicated by numbers 1-5 above or below notes.

- System 1:** Treble staff has two measures. Bass staff has two measures. Fingerings: Treble (1 5, 4 3, 2 1), Bass (5 4, 3 2, 1 5, 4 3, 2 1).
- System 2:** Treble staff has two measures. Bass staff has two measures. Fingerings: Treble (3 3, 5 4, 4 3, 2 1), Bass (3 3, 2 1, 4 3, 2 1).
- System 3:** Treble staff has two measures. Bass staff has two measures. Fingerings: Treble (3 2, 1 5, 4 3, 2 1, 3 2, 1 5, 4 3, 2 1), Bass (3 4, 1 2, 3 4, 1 2, 3 4, 1 2, 3 4, 1 2).
- System 4:** Treble staff has two measures. Bass staff has two measures. Fingerings: Treble (5 4, 3 2, 1 5, 4 3, 2 1), Bass (1 1, 2 3, 4 5, 1 1, 2 3, 4 5).
- System 5:** Treble staff has two measures. Bass staff has two measures. Fingerings: Treble (4 2, 5 1, 2 4, 1 3, 2 4, 1 3), Bass (2 4, 1 3, 2 4, 1 3, 2 4, 1 3).

The above examples to be practised in all keys with the same fingering.

## EXTENSION EXERCISES.



The above examples should be played in all keys with the same fingering. Teachers will also direct pupils in the practice of special finger gymnastics designed to develop and increase the expansion of the hand.

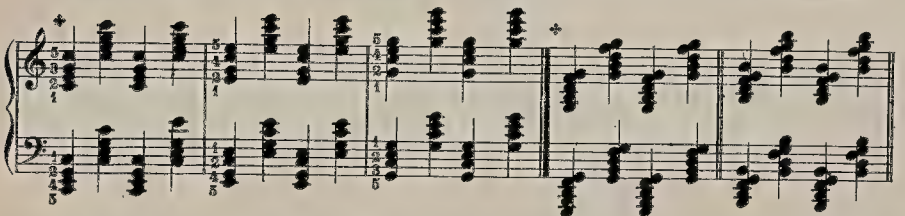
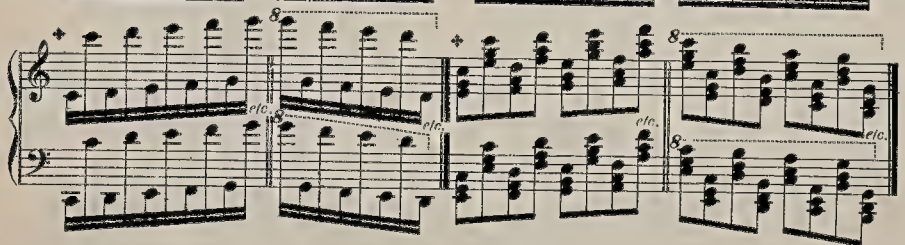




# EXERCISES IN SKIPS.

47

In skipping from one note to another care should be taken to attack from directly above the keys and not from the side.



\*) To be played in every key.

W. R. & C<sup>o</sup> 771

U. S. Copyright 1900 by WHALLEY, ROYCE & C<sup>o</sup>

## EXERCISES IN CHANGING HANDS.

Notes with upstems to be played with the right, down stem notes with the left hand.

The exercises consist of the following staves:

- Staff 1: Treble clef, 4/4 time. Starts with a triplet of eighth notes (3/2), followed by eighth notes, then a triplet of sixteenth notes (3/2), and ends with eighth notes. Marked 'etc.'.
- Staff 2: Treble clef, 4/4 time. Starts with a triplet of eighth notes (3/2), followed by eighth notes, then a triplet of sixteenth notes (3/2), and ends with eighth notes. Marked 'etc.'.
- Staff 3: Treble clef, 4/4 time. Starts with a triplet of eighth notes (3/2), followed by eighth notes, then a triplet of sixteenth notes (3/2), and ends with eighth notes. Marked 'etc.'.
- Staff 4: Treble clef, 4/4 time. Starts with a triplet of eighth notes (3/2), followed by eighth notes, then a triplet of sixteenth notes (3/2), and ends with eighth notes. Marked 'etc.'.
- Staff 5: Treble clef, 4/4 time. Starts with a triplet of eighth notes (3/2), followed by eighth notes, then a triplet of sixteenth notes (3/2), and ends with eighth notes. Marked 'etc.'.
- Staff 6: Treble clef, 4/4 time. Starts with a triplet of eighth notes (3/2), followed by eighth notes, then a triplet of sixteenth notes (3/2), and ends with eighth notes. Marked 'etc.'.
- Staff 7: Treble clef, 4/4 time. Starts with a triplet of eighth notes (3/2), followed by eighth notes, then a triplet of sixteenth notes (3/2), and ends with eighth notes. Marked 'etc.'.
- Staff 8: Grand staff (treble and bass clef), 4/4 time. Starts with a triplet of eighth notes (3/2), followed by eighth notes, then a triplet of sixteenth notes (3/2), and ends with eighth notes. Marked 'etc.'.

+) To be played in all keys with the same fingering. ++) These diatonic and chromatic scale examples may be extended throughout the compass of the keyboard.

U. S. Copyright 1900 by WHALEY, ROYCE & CO

W. R. & CO 771

## FOUNDATION EXERCISES IN OCTAVE PLAYING.

For the acquirement of facility in octave playing a systematic cultivation of lightness and endurance in the action of the wrist is absolutely indispensable. All tendency to stiffness of the arm and wrist should be overcome and carefully avoided.

### Preliminary Wrist Exercises.

Measures 1-8 of Preliminary Wrist Exercises. The exercise is written for piano in G major, 2/4 time. It consists of two staves. The right hand plays a series of eighth notes, and the left hand plays a series of eighth notes. Fingerings are indicated by numbers 1-5 above or below the notes. The exercise is divided into two measures of four measures each.

Special attention should be given to the development of the first and fifth fingers as regards their relation to octave playing.

Measures 1-4 of Special attention exercises. The exercise is written for piano in G major, 2/4 time. It consists of two staves. The right hand plays a series of eighth notes, and the left hand plays a series of eighth notes. Fingerings are indicated by numbers 1-5 above or below the notes. The exercise is divided into two measures of two measures each.

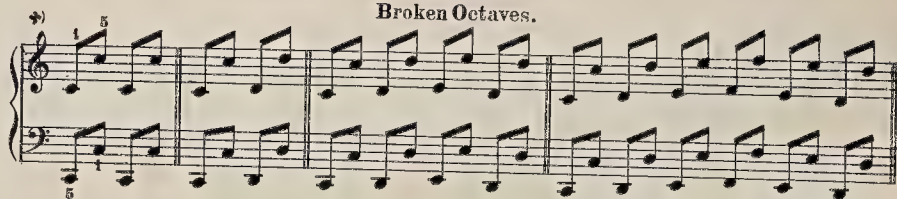
Measures 5-8 of Special attention exercises. The exercise is written for piano in G major, 2/4 time. It consists of two staves. The right hand plays a series of eighth notes, and the left hand plays a series of eighth notes. Fingerings are indicated by numbers 1-5 above or below the notes. The exercise is divided into two measures of two measures each.

Measures 9-12 of Special attention exercises. The exercise is written for piano in G major, 2/4 time. It consists of two staves. The right hand plays a series of eighth notes, and the left hand plays a series of eighth notes. Fingerings are indicated by numbers 1-5 above or below the notes. The exercise is divided into two measures of two measures each.

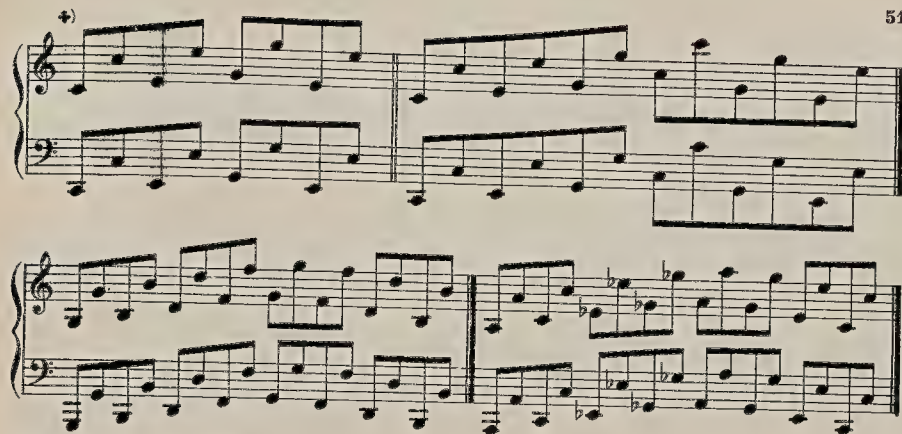




## Broken Octaves.

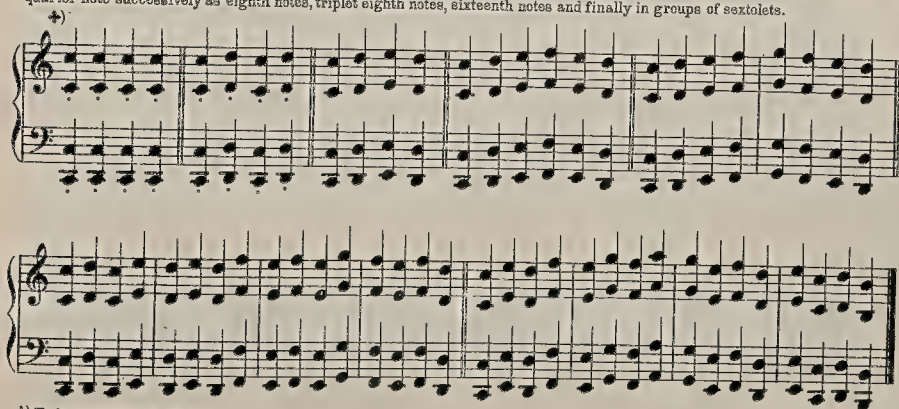


\*) To be practiced in all keys.



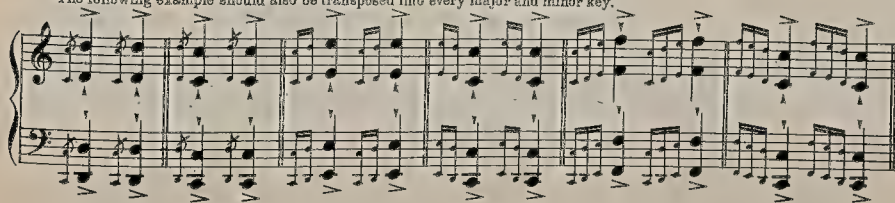
+) To be transposed into all keys.

NOTE:— The examples here given should first be played, as written, in quarter notes, staccato, followed by repetitions of each quarter note successively as eighth notes, triplet eighth notes, sixteenth notes and finally in groups of sextolets.



+) To be practiced in all keys.

The following example should also be transposed into every major and minor key.

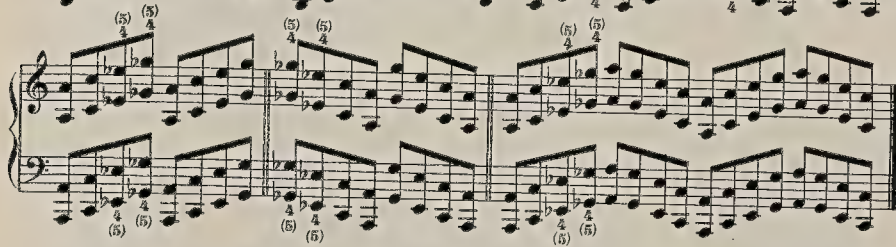




Other positions of the Broken Chords should be practiced in the same manner in all keys. It will also be found useful to accent the last note of each figure as in the diatonic examples given above, the unaccented notes to be played very lightly and rapidly. It is also recommended to vary the exercises by altering the order of the accent giving special emphasis to the first note of each figure and playing the remaining notes with all possible speed and lightness of touch both in the scale and broken chord examples. All broken chords and arpeggios should be practiced in contrary as well as similar motion.

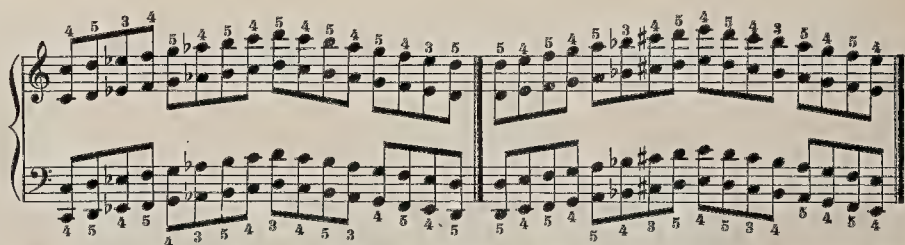






## Legato Octaves.





The Scales here given will serve to suggest convenient fingering for all other Scales, major and minor. Legato octaves may also be practiced, both in diatonic and chromatic passages, with the first and fifth (5) fingers only, by adroitly shifting the hand from one octave to the other without change of fingers. It is also recommended to practice regularly the arm touches in all major, minor and chromatic scales and broken chords.



+) Alternate fingerings in the Chromatic Scale.

# Modern Pianoforte Technique.

A. S. VOGT.

## SCALES AND ARPEGGIOS.

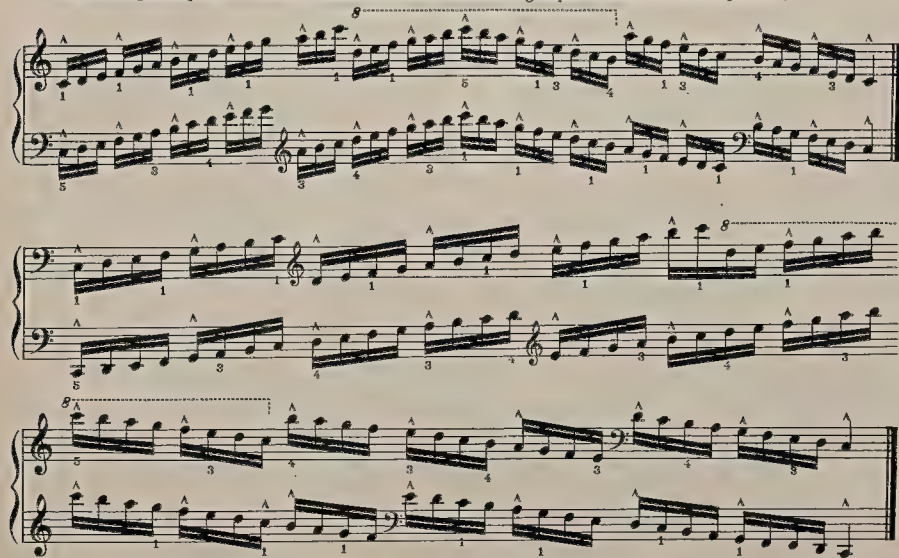
For a thorough understanding of the Scales and Arpeggios the pupil should be taught their theory as well as their practical execution. Teachers should always insist upon the memorization of all Scales and Arpeggios.

As facility is acquired the scale should be practiced in every variety of speed, tone, touch and accentuation. For beginners the following form of the scale will be found beneficial practice:—



Following the study of the ordinary unrhythimized forms of the scales, a systematic course of practice in accentuation in various rhythms should be taken up. In accenting the first of each group of three notes, the compass of the movement may be limited to three octaves. In groups of four notes the compass should be extended to four octaves. Groups of six, eight and nine notes respectively should also be practiced in all keys. Groups of six notes may extend through three octaves played twice through, and groups of eight notes through four octaves also repeated once. In groups of nine notes the scale should be played through three octaves three times, ascending and descending.

The following examples will serve as models of scales accented in groups of three and four respectively.





In order to economize space the Scales in contrary motion are omitted from this work. They should however be practiced in various forms, the fingering to agree with that indicated in the scales as given in corresponding forms in similar motion. The following examples will serve as models in C-Major:—

Beginning with the unison.



Beginning with the Third.



Beginning with the Sixth.



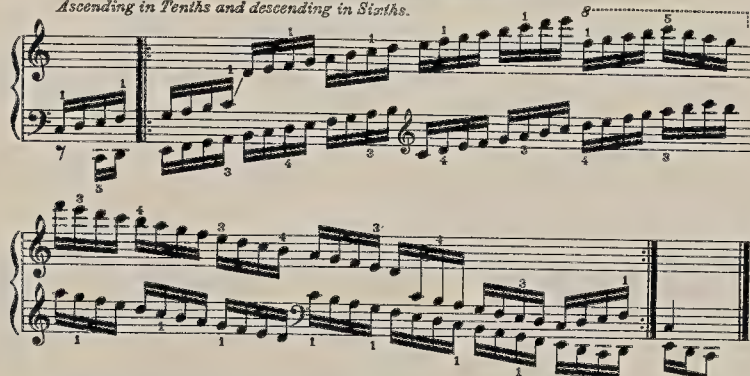
The scales in double Thirds and double Sixths should also be practised in contrary motion. The following form of fingering, in double Thirds, contrary motion, may be applied to all keys.



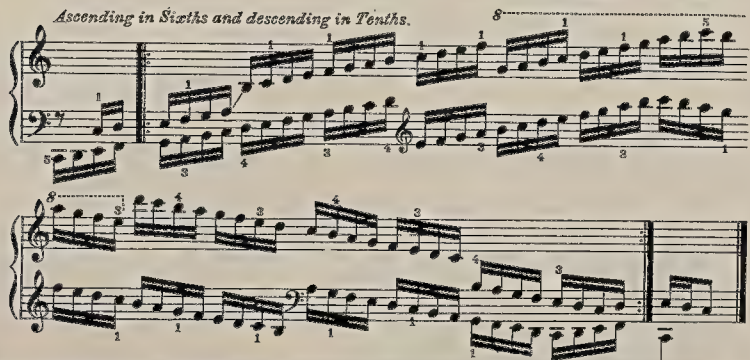
The following two models should also be practiced, with appropriate fingering, in all keys:—

57

*Ascending in Tenths and descending in Sixths.*



*Ascending in Sixths and descending in Tenths.*



Besides practising the scales with different effects in gradations of tone (light and shade) and with crescendo in ascending and decrescendo in descending, it is strongly recommended to practice with different qualities of touch in the two hands, i. e. staccato in the right with legato in the left, and the reverse. Other varieties of touch may also be used in like manner.— All scales should likewise be practised in staccato and legato octaves and with the various arm strokes, etc.

A thorough daily practice of the following example, transposed into all keys, is recommended for pupils of the middle and higher grades with regular scale practice:—



## MAJOR SCALES.

## Scale of C-Major.

Similar motion.  
(In Octaves.)



The methods adopted throughout this work for the fingering of scales in Tenths and Sixths will be found the most convenient forms for the purposes of memorization by candidates preparing for examinations in practical music. If desired, the first two degrees of the scale in Tenths (C and D) may be played in the right hand before the left hand begins. The same may also be done in Sixths, in the left hand, before the right hand begins.

In Thirds.<sup>†</sup>

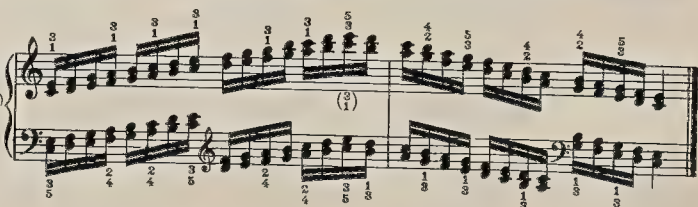


<sup>†</sup> The fingering of scales in Tenths is identical with that of Thirds, the upper part being taken an octave higher than in Thirds.

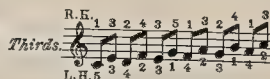
In Sixths.



In double Thirds.<sup>†</sup>



<sup>†</sup> Double Thirds and double Sixths should also be practiced in broken form, thus:—



In double Sixths.<sup>†</sup>





# Arpeggios of the Common Chord in C-Major.

First Position. Second Position. Third Position.

R.H. L.H.

## Arpeggios of the Dominant Seventh Chord in C-Major.

First Position. Second Position. Third Position. Fourth Position.

R.H. L.H.

When the hands are practiced together the left hand may be taken either one or two octaves lower than the right.

\*) See note on page 68 referring to alternative fingerings for awkward intervals in arpeggios.

## Scale of G-Major.

Similar motion.  
(In Octaves.)

In Thirds.

In Sixths.

In double Thirds.



In double Sixths.



## Arpeggios of the Common Chord in G-Major.

R.H. First Position.

Second Position.

Third Position.



## Arpeggios of the Dominant Seventh Chord in G-Major.

R.H. First Position.

Second Position.



R.H. Third Position.

Fourth Position.



## Scale of D-Major.

Similar motion.  
(In Octaves.)



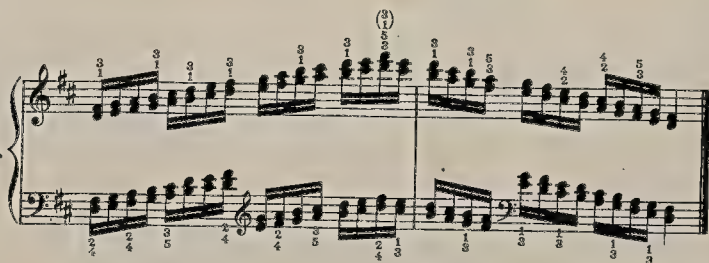
In Thirds.



In Sixths.



In double Thirds.



In double Sixths.





### Arpeggios of the Common Chord in D-Major.

*R. H.* First Position. 5 Second Position. 4 Third Position. 5

*L. H.* 5 (4) 1 3 2 1 4 2 1 4 2 1 2 5 3 2 1 3 2 1

### Arpeggios of the Dominant Seventh Chord in D-Major.

*R. H.* First Position. 5 Second Position. 4 Third Position. 5 Fourth Position. 5

*L. H.* 5 4 1 1 4 2 1 4 2 1 2 5 3 2 1 3 2 1

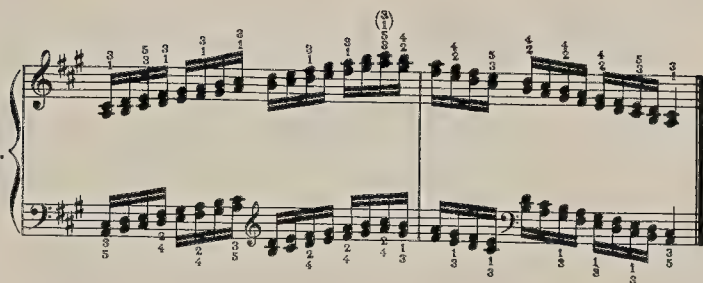
### Scale of A-Major.

Similar motion.  
(In Octaves.)

In Thirds.

In Sixths.

In double Thirds.



In double Sixths.



## Arpeggios of the Common Chord in A-Major.



## Arpeggios of the Dominant Seventh Chord in A-Major.



## Scale of E-Major.

Similar motion.  
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.





### Arpeggios of the Common Chord in E-Major.

First Position.      Second Position.      Third Position.

R.H. 

L.H. 

### Arpeggios of the Dominant Seventh Chord in E-Major.

First Position.      Second Position.

R.H. 

L.H. 

Third Position.      Fourth Position.

R.H. 

L.H. 

### Scale of B-Major.

Similar motion.  
(In Octaves.)



In Thirds.



In Sixths.





**In double Sixths.**



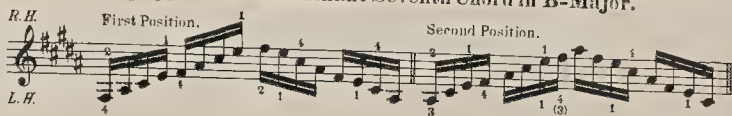
First Position.



### Second Position.

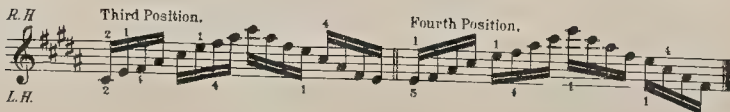
### Third Position.<sup>3</sup>

First Position.



### Second Position.

### Third Position.



Fourth Position,

## Scale of F#-Major.

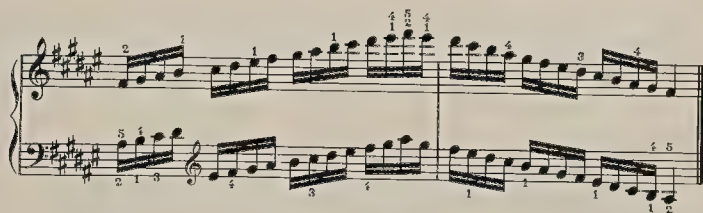
Similar motion.  
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.





### Arpeggios of the Common Chord in F $\sharp$ -Major.

R.H. First Position. Second Position. Third Position.

L.H.

### Arpeggios of the Dominant Seventh Chord in F $\sharp$ -Major.

R.H. First Position. Second Position.

L.H. + 2 1 4 3 2 1 4 3 2

R.H. Third Position. Fourth Position.

L.H.

+) The awkward nature of the interval from C $\sharp$  to E $\sharp$  in the regular fingering suggests the alternative order of the fingers as here given. Similar changes may be made in other arpeggios where the regular fingering is inconvenient. In all cases however the regular fingering should be practiced thoroughly, as the order given in the above, as in other alternative fingerings is practically included in the regular routine of one of the remaining positions of the arpeggios.

### Scale of D $\flat$ -Major.

Similar motion.  
(In Octaves.)

In Thirds.

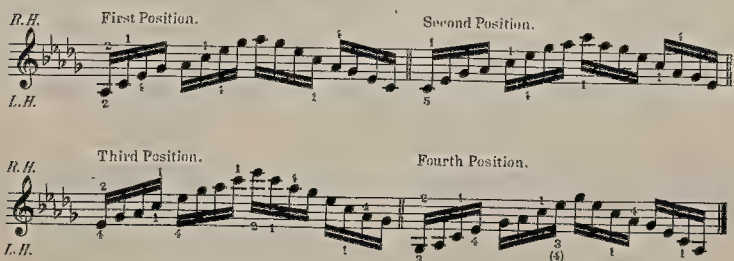
In Sixths.

Note:— The scale of G $\flat$ -Major, being but an enharmonic change from F $\sharp$ -Major, is omitted.

In double Thirds.



In double Sixths.

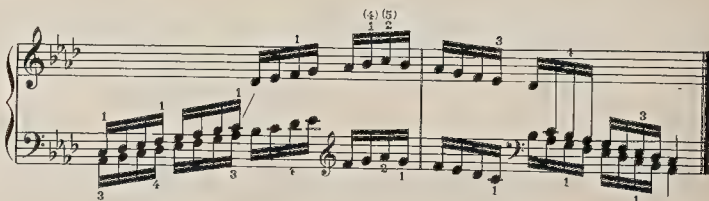
Arpeggios of the Common Chord in  $D\flat$ -Major.Arpeggios of the Dominant Seventh Chord in  $D\flat$ -Major.

Scale of A<sup>b</sup>-Major.

Similar motion.  
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.





### Arpeggios of the Common Chord in $A^b$ -Major.

First Position.      Second Position.      Third Position.

R.H. L.H.

### Arpeggios of the Dominant Seventh Chord in $A^b$ -Major.

First Position.      Second Position.

R.H. L.H.

Third Position.      Fourth Position.

R.H. L.H.

### Scale of $E^b$ -Major.

Similar motion.  
(In Octaves.)

In Thirds.

In Sixths.

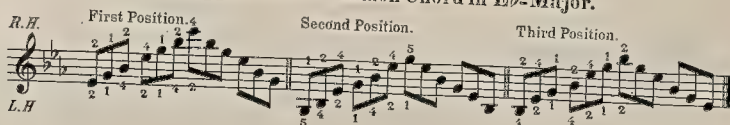
In double Thirds.



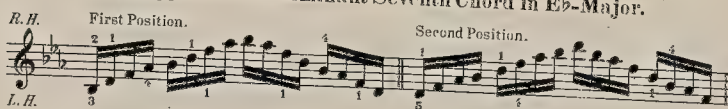
In double Sixths.



## Arpeggios of the Common Chord in Eb-Major.



## Arpeggios of the Dominant Seventh Chord in Eb-Major.



Scale of B $\flat$ -Major.

Similar motion.  
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.





### Arpeggios of the Common Chord in B<sup>b</sup>-Major.

First Position. Second Position. Third Position. 5

### Arpeggios of the Dominant Seventh Chord in B<sup>b</sup>-Major.

*R. H.* First Position. *Second Position.*

The first system shows the right hand in first and second positions. The first measure is in first position, and the second measure is in second position. The notes are: first position (C4, D4, E4, F4, G4, A4, B4, C5), second position (D4, E4, F4, G4, A4, B4, C5, D5). The left hand is shown below the right hand, with notes: first position (C3, D3, E3, F3, G3, A3, B3, C4), second position (D3, E3, F3, G3, A3, B3, C4, D4).

*L. H.* 5 1 1 1 1 1 1 1 5 4 1 1 1 1 1 1

*R. H.* Third Position. *Fourth Position.*

The second system shows the right hand in third and fourth positions. The first measure is in third position, and the second measure is in fourth position. The notes are: third position (E4, F4, G4, A4, B4, C5, D5, E5), fourth position (F4, G4, A4, B4, C5, D5, E5, F5). The left hand is shown below the right hand, with notes: third position (E3, F3, G3, A3, B3, C4, D4, E4), fourth position (F3, G3, A3, B3, C4, D4, E4, F4).

*L. H.* 5 1 1 1 1 1 1 1 4 4 4 4 4 4 4 4

### Scale of F-Major.

**Similar motion.**  
(In Octaves.)

The musical notation for 'Similar motion. (In Octaves.)' is presented in two systems. The first system shows the piano part in G major, 2/4 time, with a treble and bass staff. The piano part consists of eighth and sixteenth notes, with fingerings indicated by numbers 1-5. The violin part is in G major, 2/4 time, with a single staff, consisting of eighth and sixteenth notes, with fingerings indicated by numbers 1-5. The second system continues the same musical material for both parts.

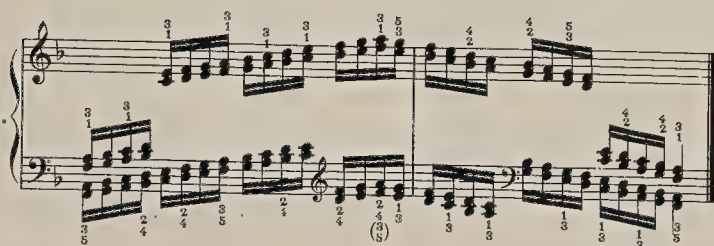
**In Thirds.**

A musical score for two staves, treble and bass clef, in G major (one sharp). The melody is written in the treble clef, and the bass line is written in the bass clef. The piece is in 2/4 time. The melody consists of eighth and sixteenth notes, often beamed together. The bass line consists of eighth and sixteenth notes, often beamed together. The piece ends with a double bar line.

In Sixths.

The musical notation for 'In Sixths.' consists of two staves. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in sixteenth notes, with fingerings 1, 1, 1, 1, 4, 3, and 4 indicated above the notes. The bass staff begins with a bass clef and a key signature of one flat. The bass line is written in sixteenth notes, with fingerings 3, 4, 3, 1, 4, 1, 3, 2, 1, 1, 1, and 1 indicated below the notes. The piece concludes with a double bar line.

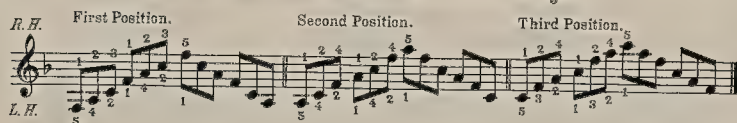
In double Thirds.



In double Sixths.



## Arpeggios of the Common Chord in F-Major.



## Arpeggios of the Dominant Seventh Chord in F-Major.



## MINOR SCALES.

Scale of A-Minor. (Melodic.)

Similar motion.  
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.

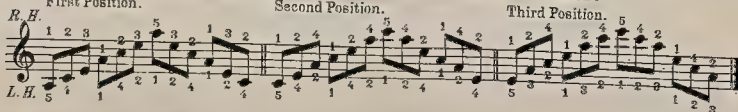


## Arpeggios of the Common Chord in A-Minor.

First Position.

Second Position.

Third Position.



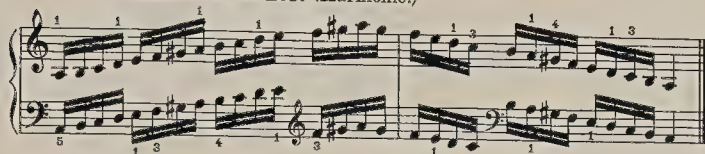


# MINOR SCALES.

77

## Scale of A-Minor. (Harmonic.)

Similar motion.  
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



## Arpeggios of the Diminished Seventh Chord in A-Minor.

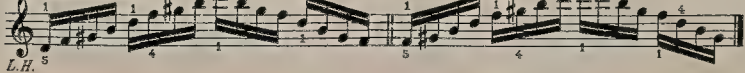
R. H. First Position.

Second Position.



R. H. Third Position.

Fourth Position.



## Scale of E-Minor. (Melodic.)

Similar motion.  
(In Octaves.)



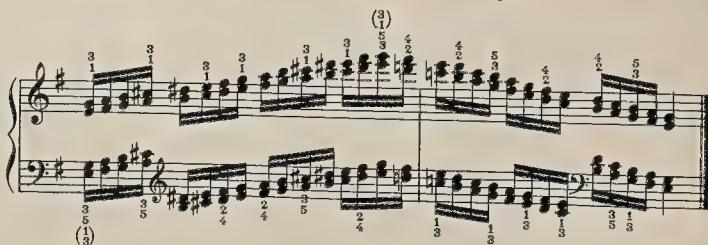
In Thirds.



In Sixths.



In double Thirds.



In double Sixths.

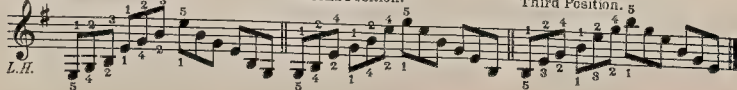


## Arpeggios of the Common Chord in E-Minor.

R. H. First Position.

Second Position.

Third Position.



# Scale of E-Minor. (Harmonic.)

79

Similar motion.  
(In Octaves.)



In Thirds.



In Sixths.



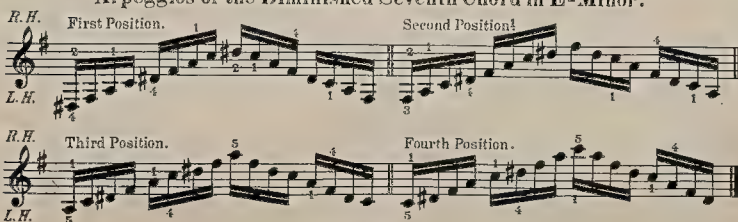
In double Thirds.



In double Sixths.



## Arpeggios of the Diminished Seventh Chord in E-Minor.





## Scale of B-Minor. (Melodic.)

Similar motion.  
(In Octaves.)



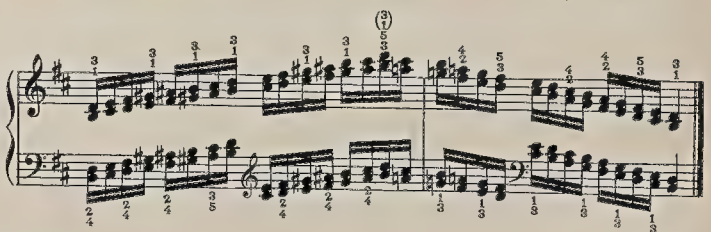
In Thirds.



In Sixths.



In double Thirds.



In double Sixths.

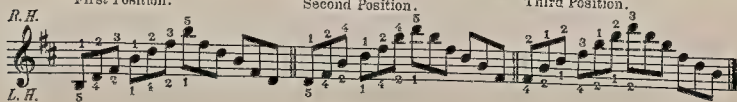


## Arpeggios of the Common Chord in B-Minor.

First Position.

Second Position.

Third Position.



# Scale of B-Minor. (Harmonic.)

81

Similar motion.  
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



## Arpeggios of the Diminished Seventh Chord in B-Minor.

R.H. First Position.

Second Position.



R.H. Third Position.

Fourth Position.



## Scale of F#-Minor. (Melodic.)

Similar motion.  
(In Octaves.)



In Thirds.



In Sixths.



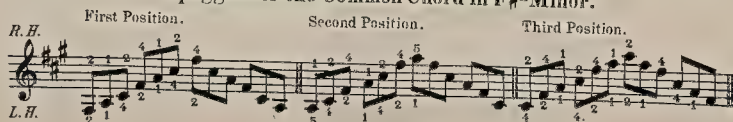
In double Thirds.



In double Sixths.



## Arpeggios of the Common Chord in F#-Minor.





# Scale of F#-Minor. (Harmonic.)

83

Similar motion.  
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



## Arpeggios of the Diminished Seventh Chord in F#-Minor.

R. H.

First Position.

Second Position.



R. H.

Third Position.

Fourth Position.



Scale of C $\sharp$ -Minor. (Melodic.)

Similar motion.  
(In Octaves.)



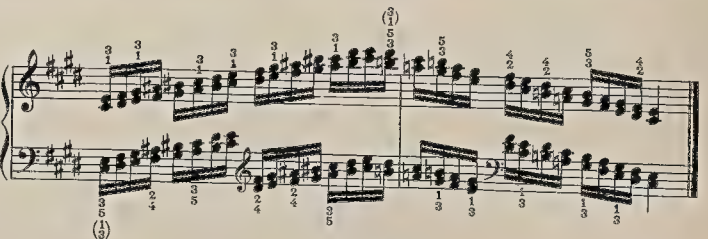
In Thirds.



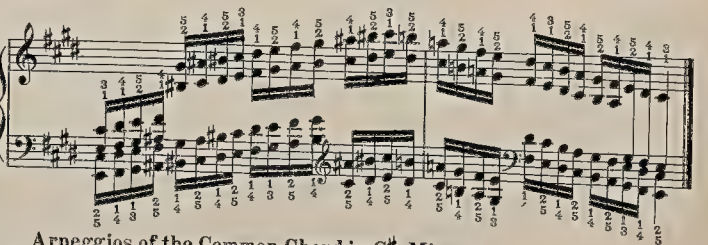
In Sixths.



In double Thirds.



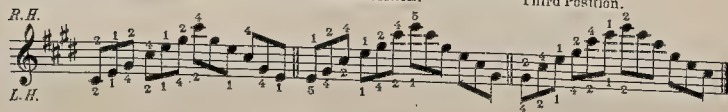
In double Sixths.

Arpeggios of the Common Chord in C $\sharp$ -Minor.

First Position.

Second Position.

Third Position.



Scale of C#-Minor. (Harmonic.)

85

Similar motion.  
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in C#-Minor.

R. H. First Position.

Second Position.



R. H. Third Position.

Fourth Position.





Scale of G<sup>♯</sup>-Minor. (Melodic.)

Similar motion.  
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



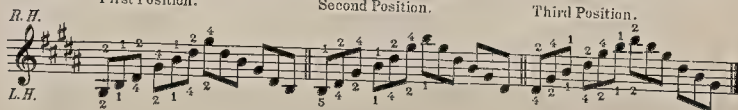
In double Sixths.

Arpeggios of the Common Chord in G<sup>♯</sup>-Minor.

First Position.

Second Position.

Third Position.



Scale of G $\sharp$ -Minor. (Harmonic.)

87

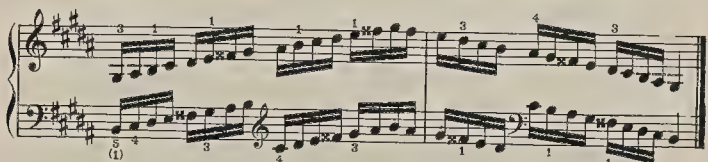
Similar motion.  
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in G $\sharp$ -Minor.

R. H.

First Position.

Second Position.



L. H.

R. H.

Third Position.

Fourth Position.



L. H.

\* Scale of D $\sharp$ -Minor. (Melodic.)

Similar motion.  
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



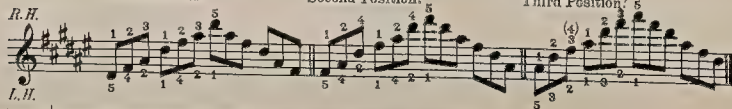
In double Sixths.

Arpeggios of the Common Chord in D $\sharp$ -Minor.

First Position.

Second Position.

Third Position.



\*<sup>1</sup> The Scale of E $\flat$ -Minor is omitted, being but an enharmonic change from D $\sharp$ .



# Scale of D#-Minor. (Harmonic.)

89

Similar motion.  
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



## Arpeggios of the Diminished Seventh Chord in D#-Minor.

R. H. First Position.

Second Position.



L. H.

Third Position.

Fourth Position.



L. H.

Scale of B $\flat$ -Minor. (Melodic.).

Similar motion.  
(In Octaves.)



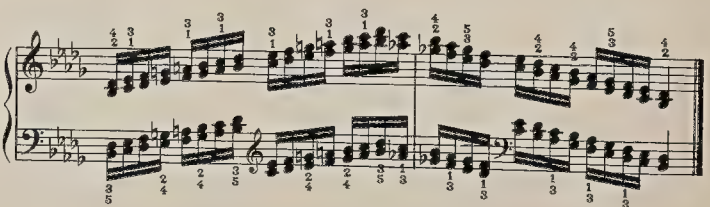
In Thirds.



In Sixths.



In double Thirds.



In double Sixths.

Arpeggios of the Common Chord in B $\flat$ -Minor.

First Position.

Second Position.

Third Position.



Scale of B $\flat$ -Minor. (Harmonic.)

91

Similar motion.  
(In Octaves.)



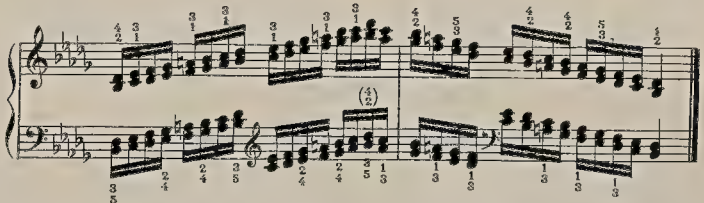
In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in B $\flat$ -Minor.

R.H.

First Position.

Second Position.



L.H.

R.H.

Third Position.

Fourth Position.



L.H.



## Scale of F-Minor. (Melodic.)

Similar motion.  
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



## Arpeggios of the Common Chord in F-Minor.



Scale of F-Minor. (Harmonic.)

93

Similar motion.  
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.

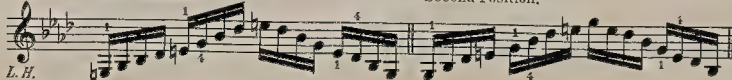


Arpeggios of the Diminished Seventh Chord in F-Minor.

R.H.

First Position.

Second Position.



L.H.

R.H.

Third Position.

Fourth Position.



L.H.

## Scale of C-Minor. (Melodic.)

Similar motion.  
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



## Arpeggios of the Common Chord in C-Minor.

First Position.

Second Position.

Third Position.

R. H.

L. H.





Scale of C-Minor. (Harmonic.)

95

Similar motion.  
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in C-Minor.

R.H. First Position.

Second Position.



R.H. Third Position.

Fourth Position.



## Scale of G-Minor. (Melodic)

Similar motion.  
(In Octaves.)



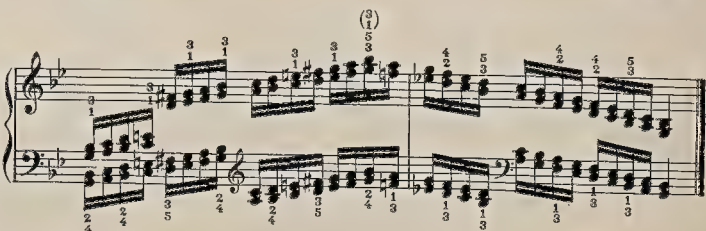
In Thirds.



In Sixths.



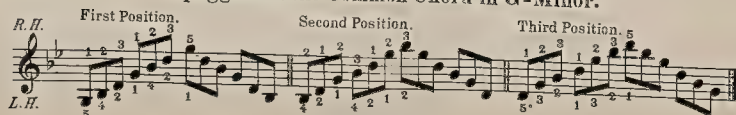
In double Thirds.



In double Sixths.



## Arpeggios of the Common Chord in G-Minor.



Scale of G-Minor. (Harmonic.)

97

Similar motion.  
(In Octaves.)



In Thirds.



In Sixths.



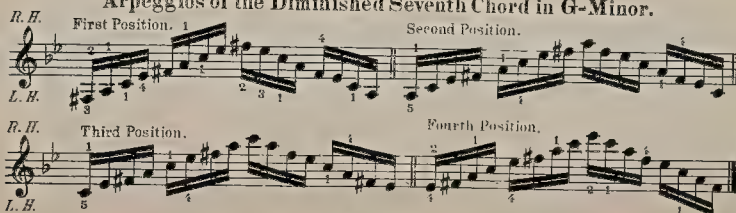
In double Thirds.



In double Sixths.



Arpeggios of the Diminished Seventh Chord in G-Minor.



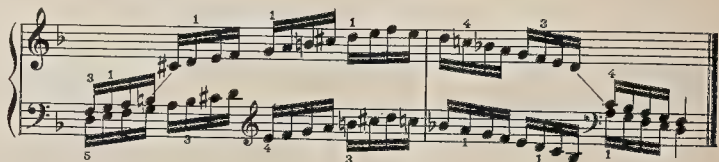


## Scale of D-Minor. (Melodic.)

Similar motion.  
(In Octaves.)



In Thirds.



In Sixths.



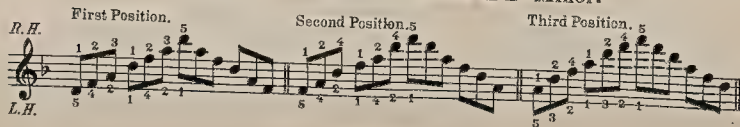
In double Thirds.



In double Sixths.



## Arpeggios of the Common Chord in D-Minor.



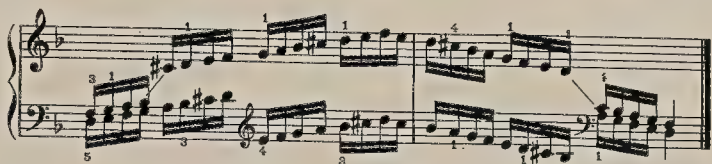
# Scale of D-Minor. (Harmonic.)

99

Similar motion.  
(In Octaves.)



In Thirds.



In Sixths.



In double Thirds.



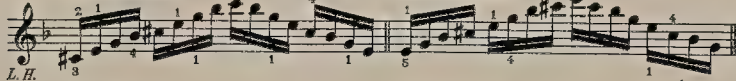
In double Sixths.



## Arpeggios of the Diminished Seventh Chord in D-Minor.

R.H. First Position.

Second Position.



R.H. Third Position.

Fourth Position.



# CHROMATIC SCALES.

## Chromatic Scale in Octaves.

First system of the Chromatic Scale in Octaves, measures 1-4. The treble and bass staves show ascending and descending chromatic scales. Fingerings are indicated by numbers 1-3 above or below notes. Measure numbers (1), (2), (3), and (4) are placed below the staves.

## Chromatic Scale in Thirds.

Second system of the Chromatic Scale in Thirds, measures 1-4. The treble and bass staves show ascending and descending chromatic scales in thirds. Fingerings are indicated by numbers 1-3 above or below notes. Measure numbers (1), (2), (3), and (4) are placed below the staves.

## Chromatic Scale in Sixths.

Third system of the Chromatic Scale in Sixths, measures 1-4. The treble and bass staves show ascending and descending chromatic scales in sixths. Fingerings are indicated by numbers 1-3 above or below notes. Measure numbers (1), (2), (3), and (4) are placed below the staves.

The fingering given above may, by reason of its similarity for both hands, be regarded as the standard. Other fingerings however are frequently met with, and should also be learned by every thorough student, for in many instances they may be most profitably employed. See examples on page 101.



The following examples should be carefully practiced after the preceding form has been thoroughly mastered.

The image shows a page of musical notation for the piano introduction of 'The Merry Widow' by Franz Lehár. The score is written for piano and includes fingerings and articulations. The key signature has one sharp (F#) and the time signature is 3/4. The notation includes treble and bass staves with various musical symbols like notes, rests, and dynamic markings. The page is numbered 1 in the top right corner.

The chromatic scale should also be practiced in Thirds and Sixths and in contrary motion with the various forms of fingering given above.

Still another order of fingering for the chromatic scale and one which is now employed by some of the greatest of living pianists is here given.

est of living pianists is here given.

R.H.

L.H.

W R. 60 774

## Chromatic Scale in Major Double Thirds.

First system of the Chromatic Scale in Major Double Thirds. It consists of two staves, Treble and Bass. The Treble staff has two parts: I. (upper voice) and II. (lower voice). The Bass staff also has two parts: I. (upper voice) and II. (lower voice). The music is in 2/4 time and features a chromatic scale of major double thirds. Fingering numbers (1-5) are provided for each note.

## Chromatic Scale in Minor Double Thirds.

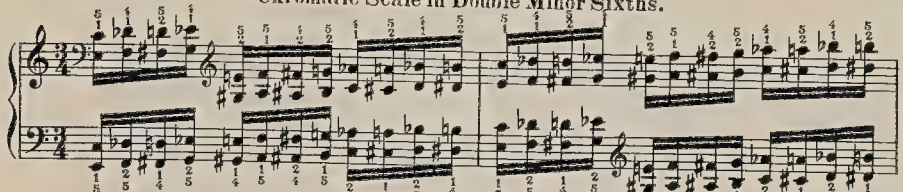
First system of the Chromatic Scale in Minor Double Thirds. It consists of two staves, Treble and Bass. The Treble staff has two parts: I. (upper voice) and II. (lower voice). The Bass staff also has two parts: I. (upper voice) and II. (lower voice). The music is in 2/4 time and features a chromatic scale of minor double thirds. Fingering numbers (1-5) are provided for each note.

## Chromatic Scale in Double Major Sixths.

First system of the Chromatic Scale in Double Major Sixths. It consists of two staves, Treble and Bass. The Treble staff has two parts: I. (upper voice) and II. (lower voice). The Bass staff also has two parts: I. (upper voice) and II. (lower voice). The music is in 2/4 time and features a chromatic scale of double major sixths. Fingering numbers (1-5) are provided for each note.



Chromatic Scale in Double Minor Sixths.



Chromatic Scale in Chords of the Sixth.

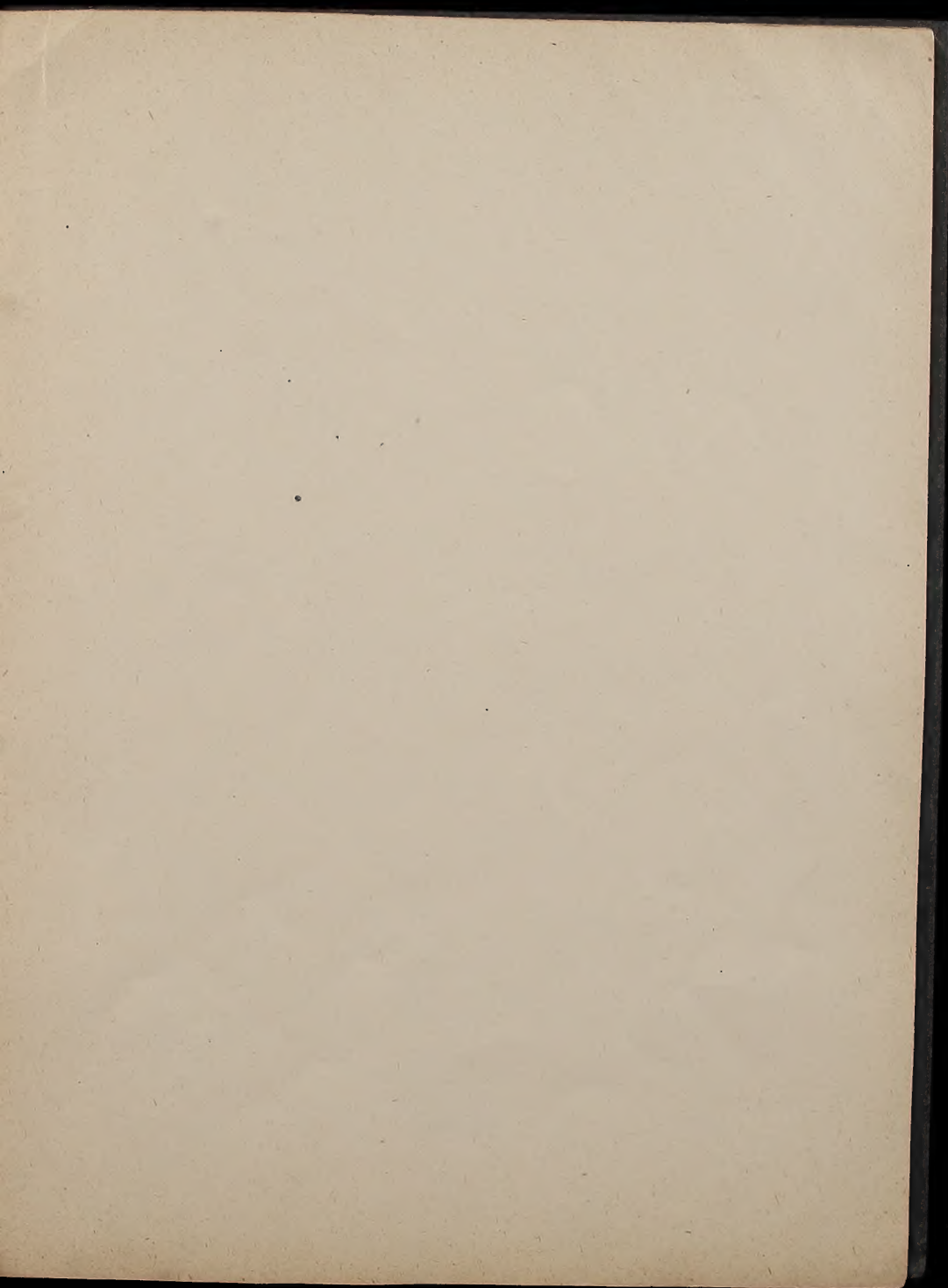


Chromatic Scale in Chord of the Diminished Seventh. (Fourths and Fifths.)





Press of  
WHALEY, ROYCE & CO. Limited  
Toronto Ont.                      Winnipeg Man.







# POPULAR PIANO CLASSICS.

VOL. II.

## CONTENTS

Arietta in F, op. 97	THEO. LACE
Au Rouet (At the Spinning Wheel) op. 65	BENJAMIN GODARD
Bergers et Bergères (Shepherds and Shepherdesses), op. 55	BENJAMIN GODARD
Chant sans Paroles (Song Without Words)	F. TCHAIKOWSKY
Columbine Maudet, op. 15	L. DELAHAYE
Pur Elise	L. V. BEETHOVEN
Gigue in G, op. 108 No. 3	BENJAMIN GODARD
Gipsy Rondo (Hungarian Rondo)	J. HAYDN
Imprévu Valse, op. 24	J. RAFF
Introduction et Valse lente, op. 30	MARTINUS SIEVERING
La Scintille (The Spark), op. 21	L. E. GOTTSCHEK
Les Sylphes, Caprice Valse	G. BAUMANN
Nocturne (E flat major), op. 9 No. 1	F. CHOPIN
Pau Pastorale, op. 50	BENJAMIN GODARD
Recital	L. E. GOTTSCHEK
Second Mazurka	BENJAMIN GODARD
Second Valse, op. 56	BENJAMIN GODARD
Third Mazurka (E flat), op. 74	BENJAMIN GODARD
Valse (Posthumous), op. 69, No. 1	F. CHOPIN
Valse-Arlequin	THEO. LACE
Valse-Aragonesa	FRANCIS THOMÉ

PRICE \$1.00.

WHALEY, ROYCE & CO., LIMITED

325 MAIN STREET,  
WINNIPEG, MAN.

155 YONGE STREET,  
TORONTO, ONT.

